THE

Middlesex Collection of Church Music:

OR,

ANCIENT PSALMODY REVIVED.

CONTAINING

A Variety of plain PSALM TUNES, the moſt ſuitable to be uſed in Divine Service;

TO WHICH IS ANNEXED,

A NUMBER OF OTHER PIECES, OF A MORE DELICATE AND ARTIFICIAL CONSTRUCTION,

Proper to be performed by a Choir of good Muſicians occaſionally, in Schools and Public Religious Aſſemblies.

BOSTON:—Printed by MANNING & LORING, N° 2, Cornhill.....1807.

ADVERTISEMENT.

THIS collection of church music was prepared by the Middlesex Musical Society, and the publication of it committed to the Rev. DAVID PALMER, as their agent.

It must be obvious, that a singing book, containing but a moderate number of well chosen tunes, is much more eligible for use in schools, and in public worship, than several volumes, or than one of large size. The tunes here introduced, in general, are recommended by their antiquity, and more by their intrinsic excellence. They are, in most instances, reduced to their primitive style, so far as time and opportunity would permit; for the spirit and flavor of old wine are always depressed by the commixture of new.—The concise system of rules and directions which follows, is judged to be sufficient for pupils, in the study of psalmody.

The candid public reception of this work, the principal design of which is, to form and improve a taste for music, well adapted to promote religion and piety, is freely acknowledged to be very desirable. Patronage and co-operation are earnestly solicited, from all those in the community, who are well disposed to the public institutions of religion, and desirous that the singing in our solemn assemblies may be performed "with the spirit and with the understanding." And it is hoped the time is not far distant, when none will have the temerity to advocate or countenance profaning the house of the LORD, by offering a Babel confusion of tongues, as an act of homage in divine worship.

To the blessing of Providence this work is devoutly referred.

MIDDLESEX,
JANUARY, 1807.

INTRODUCTION TO THE GROUNDS OF MUSIC.

MUSIC combines *melody, air, harmony,* and *measure.* *Melody* is a series of simple sounds. *Air* is the spirit and style of melody. *Harmony* is the consonance of two or more sounds, either *natural* or *artificial.* *Natural harmony* is produced by the common chord. *Artificial harmony* is a mixture of concords and discords, bearing relation to the common chord.*

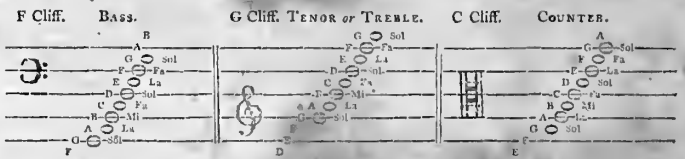
The DIATONIC or Natural Scale of Music.

The notes of the diatonic or natural scale of music are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G: when there is occasion for an eighth letter, the first is repeated.† These letters comprehend a system of degrees, called an octave, from which proceeds the variety of harmony.

* See Holyoke's introduction to Columb. Rep.

† Vid. same.

The GAMUT or Scale of Music.

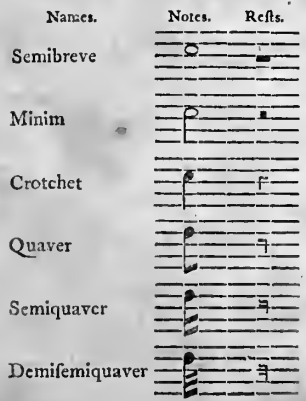


The Gamut contains seven primitive or original sounds, every eighth in nature "being considered the same as the first." The seven sounds comprise five whole tones, and two semi or half tones. The semi or half tones are to be found in the scale between B and C, and E and F. "The order of the notes, above and below *mi,* is as follows, viz. Above *mi* are fa, sol, la, fa, sol, la; and below *mi* are la, sol, fa, la, sol, fa; after which *mi* returns, either ascending or descending."

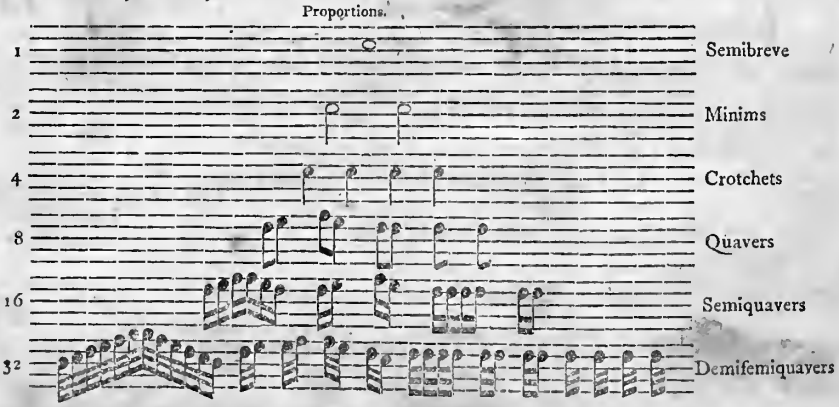
The governing note, called *mi*, makes it neceſſary that learners ſhould well underſtand the following table:—

If B be natural,	mi is on B.	If B, E, and A be flat,	mi is on D.	If F be ſharp,	mi is on F.	If F, C, G, and D be ſharp,	mi is on D.
If B be flat,	mi is on E.	If B, E, A, and D be flat,	mi is on G.	If F and C be ſharp,	mi is on C.	If F, C, G, D, and A be ſharp,	mi is on A.
If B and E be flat,	mi is on A.	If B, E, A, D, and G be flat,	mi is on C.	If F, C, and G be ſharp,	mi is on G.		

A Scale of Muſical Notes, Rests, and Proportions.



N. B. The ſemibreve reſt is conſidered as a bar reſt in all modes of time; all other reſts bear the ſame proportion in time that their reſpective notes do.



Explanation of Musical CHARACTERS.

Stave — Five lines with their spaces, on which music is written.

Brace — Shews how many parts move together.

Flat ♭ — At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.

Sharp ♯ — At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.

Natural ♮ — Restores a note made flat or sharp to its original sound.

Point of Addition — Set after a note or rest, adds one half to its original length.

Point of Diminution — Reduces three notes to the time of two.

Single Bar — Serves to divide the time in music according to its measure.

Double Bar — Serves to distinguish the end of a strain in anthems, and the lines of psalm tunes: a thick single bar is frequently used for the same purpose.

Close — Shews the end of a tune.

Repeat — Is placed at the beginning of that part which is to be sung twice; and at the end of the tune, directs the performer back to the repeat.

Figures — Notes under figure 1 are sung before repeating; notes under figure 2 at repeating: if tied with a slur, all are sung at repeating.

Hold — Directs that the sound of the note over which it is placed be continued beyond its usual length.*

Ledger-lines — Are added when the notes go out of the compass of the lines and spaces.

Trill — Shows that the note over which it is placed should be shaken.

* In all cases the continuation is left to the direction of the leader.

Marks of Distinction — Direct the notes over which they are placed to be sung distinctly.

Choosing Notes — Give the performer liberty to sing which he pleases; and both may be sung at the same time.

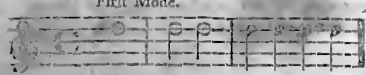
Slur or Tie — Points out what number of notes are sung to one syllable.

The trill, notes of transition, and the appoggiatura, are left to the explanation and direction of the well informed teacher.

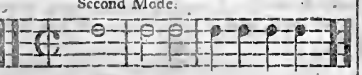
Of Time.

Time is marked by three divisions or modes, viz. Common, Triple, or Compound. Common time has four marks or modes, and is measured by even numbers, 2, 4, 8, &c.; each bar including such quantity of notes as will amount to one semibreve, which is the measure note.

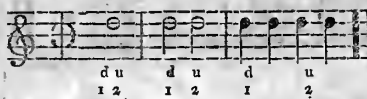
First Mode.



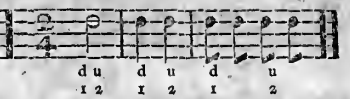
Second Mode.



Third Mode.



Fourth Mode.



The first mode of Common time has one semibreve, or other notes and rests equivalent, in a bar; the bar is performed in four seconds, two with the hand down and two with it up. The accented part of the bar is the first and third notes.

The second mode contains the same notes in a bar; the time measured in the same manner, but to be performed one-fourth faster. Accented as in the first mode.

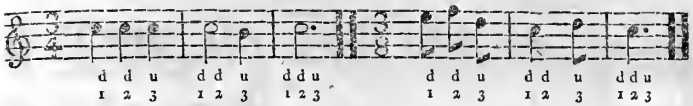
The third mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down, and one with it up. Accented as before.

The fourth mode has a minim for its measure note; this, or other notes equivalent, fill a bar: performed one-fourth faster than the third mode, and beat in the same manner. Accented as in the preceding modes.

Triple time has three marks or modes, viz.

First Mode.

Second Mode. Third Mode.



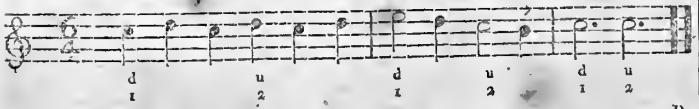
The firſt mode of Triple time has three minims in each bar, each minim ſounded in a ſecond of time; the two firſt to be ſung with the hand down, and the laſt with it up.

The ſecond mode three crotchets in a bar; the time meaſured as in the firſt mode, but one-fourth faſter.

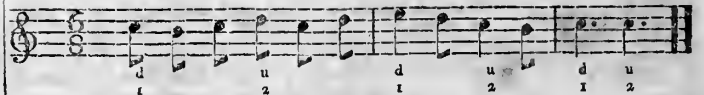
The third mode has three quavers in a bar; the time meaſured with the hand as before, but performed one-fourth faſter than the ſecond mode.

Compound time has two marks or modes, as follows:—

Firſt Mode.



Second Mode.



The firſt mode contains ſix crotchets in a bar; three ſung with the hand down, three with it up, in the time of two ſeconds.

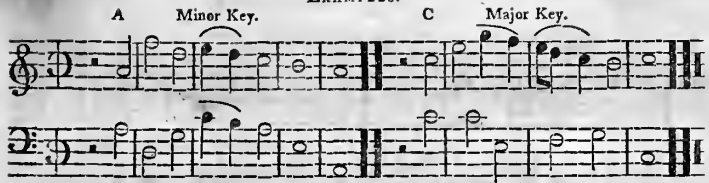
The ſecond mode has ſix quavers in a bar; divided and ſung in the ſame manner as crotchets in the above mode, but performed one-fourth faſter.

The foregoing modes are all in preſent uſe. They are given as general principles, by which the learner is guided. The mathematical difference between each mode is omitted. The performing of muſic ſlower or faſter, in the different modes, is left to directive terms, in general uſe, and to the judgment of the performer.

Keys in Muſic.

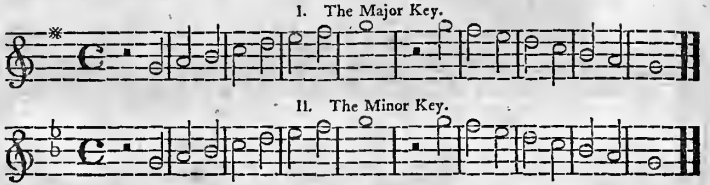
The two natural keys in muſic are A minor and C major; the firſt having the leſſer third, ſixth, and ſeventh, above its key note; the ſecond having the greater third, ſixth, and ſeventh, above its key note, being half a tone ſharper in its firſt, third, &c.

EXAMPLES.

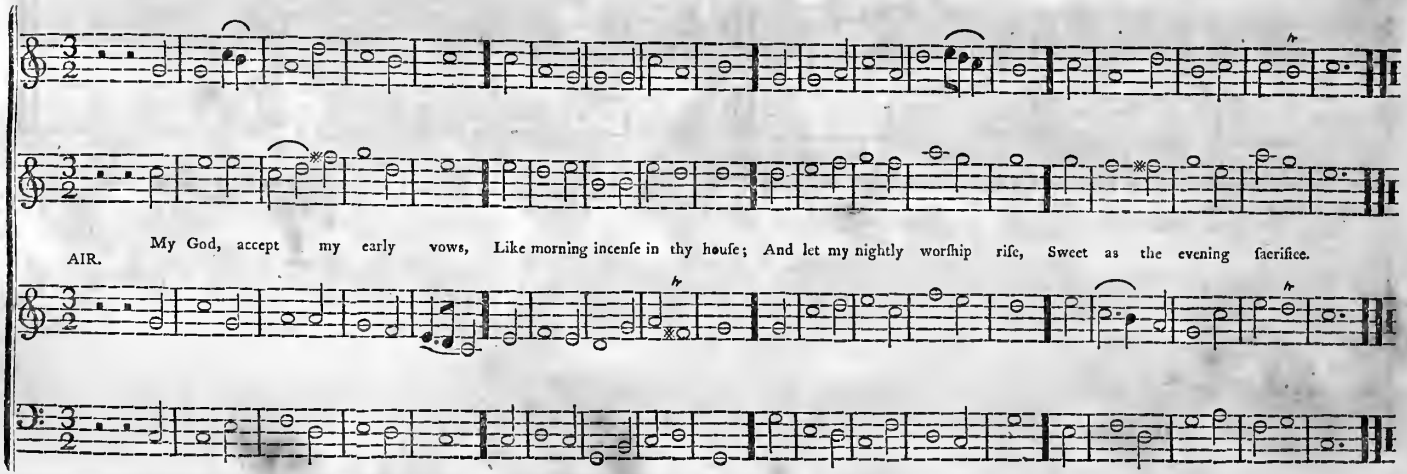


Whenever the laſt note in the Baſs is next above the mi, it is the major or cheerful key; if next below it, it is the minor or flat key. The laſt note in the Baſs is conſidered the key note.

Leſſons for tuning the Voice.

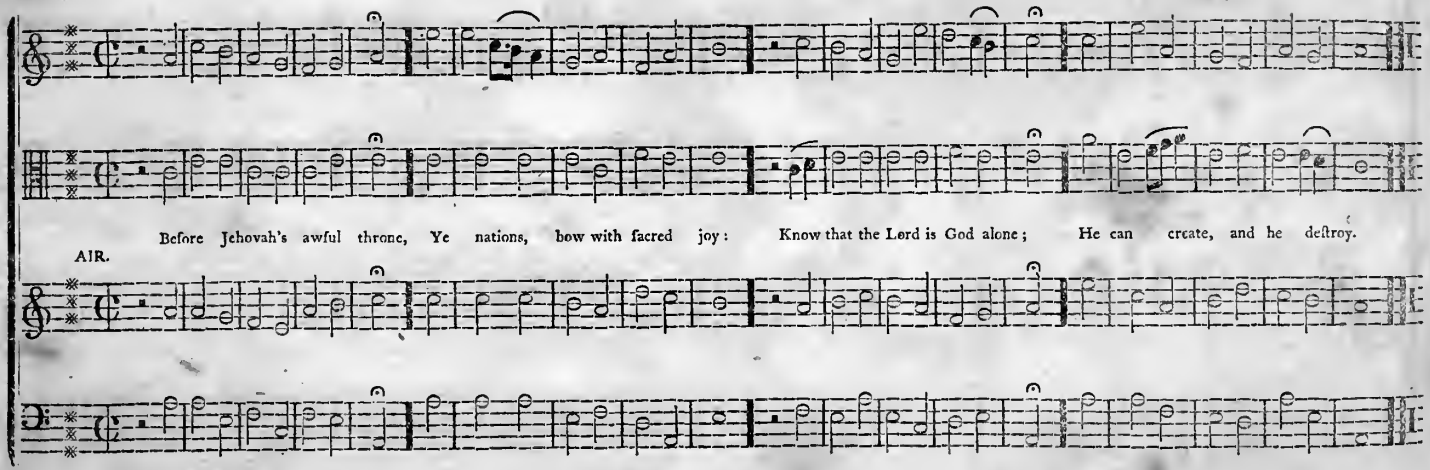


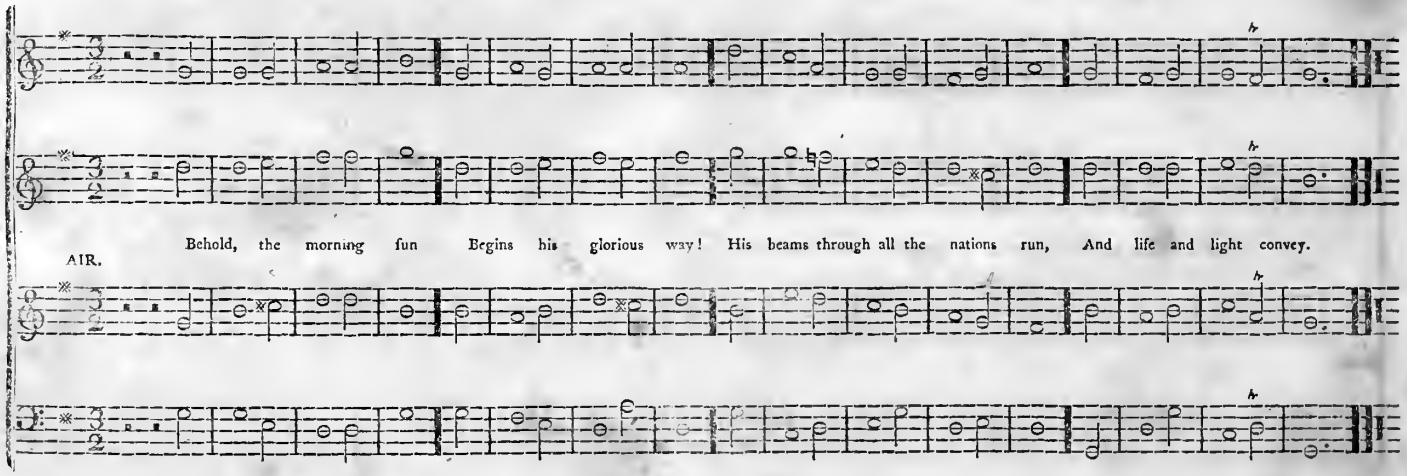
N. B. The part over which *Air* is written, is the firſt or leading part.

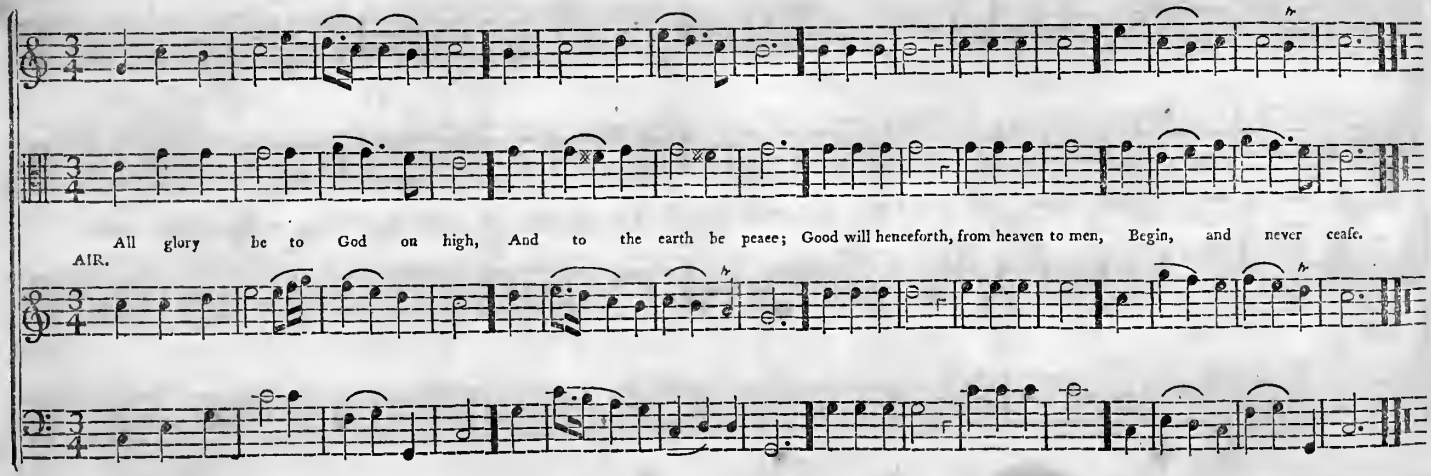

AIR.
My God, accept my early vows, Like morning incenſe in thy houſe; And let my nightly worſhip riſe, Sweet as the evening ſacrifice.

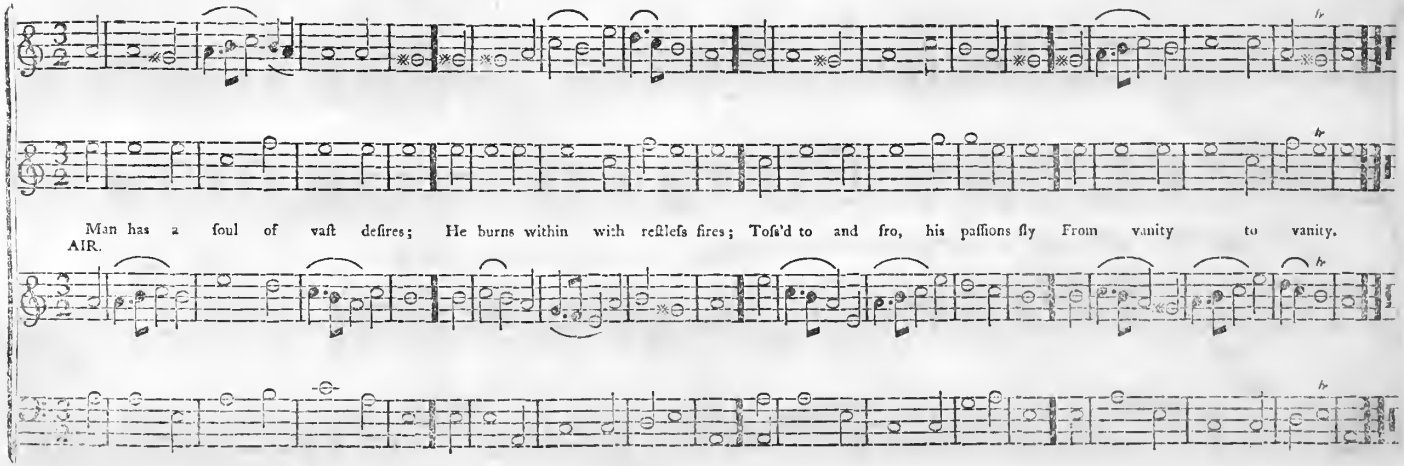
OLD HUNDRED. L. M.

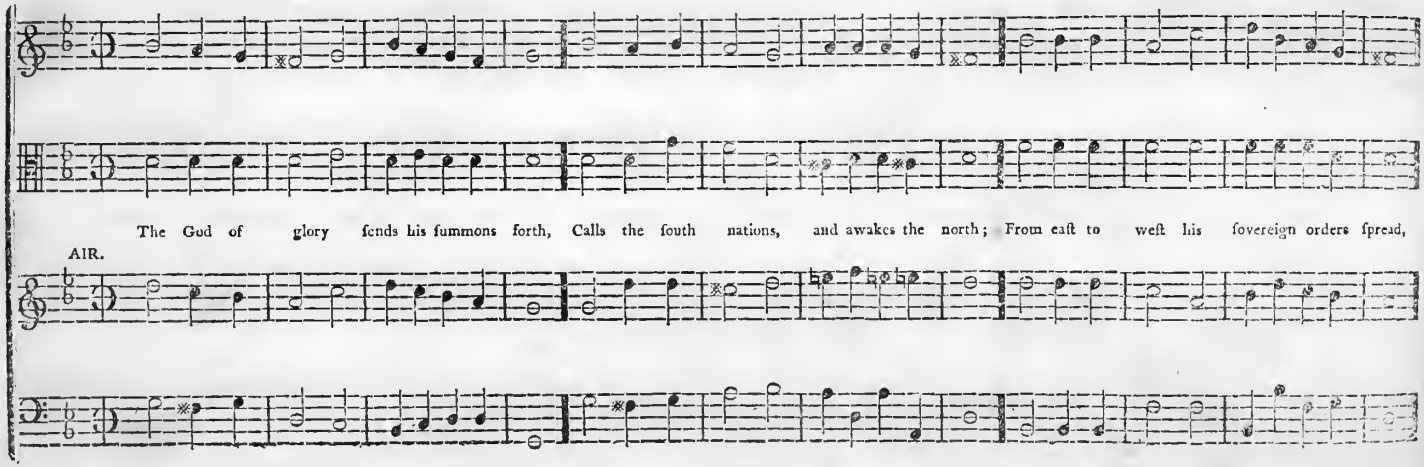
M. Luther.

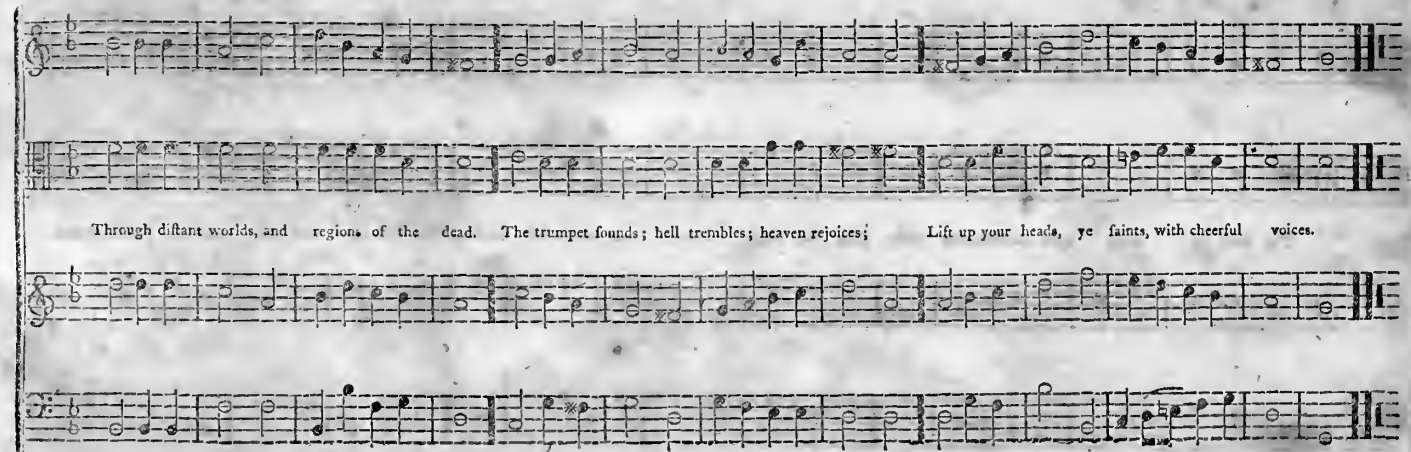


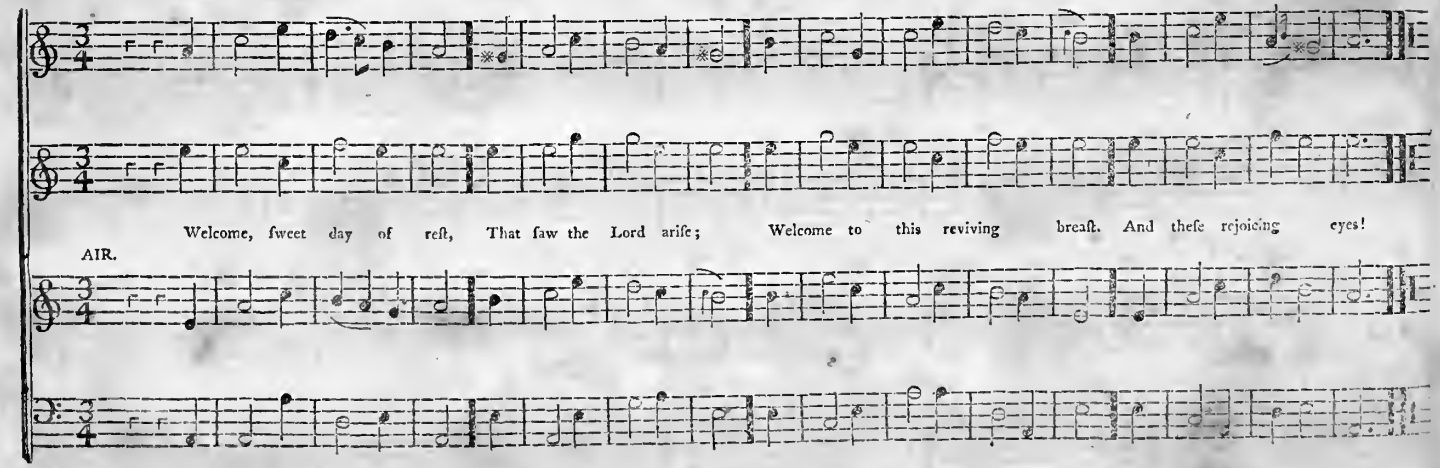

Behold, the morning sun Begins his glorious way! His beams through all the nations run, And life and light convey.
AIR.

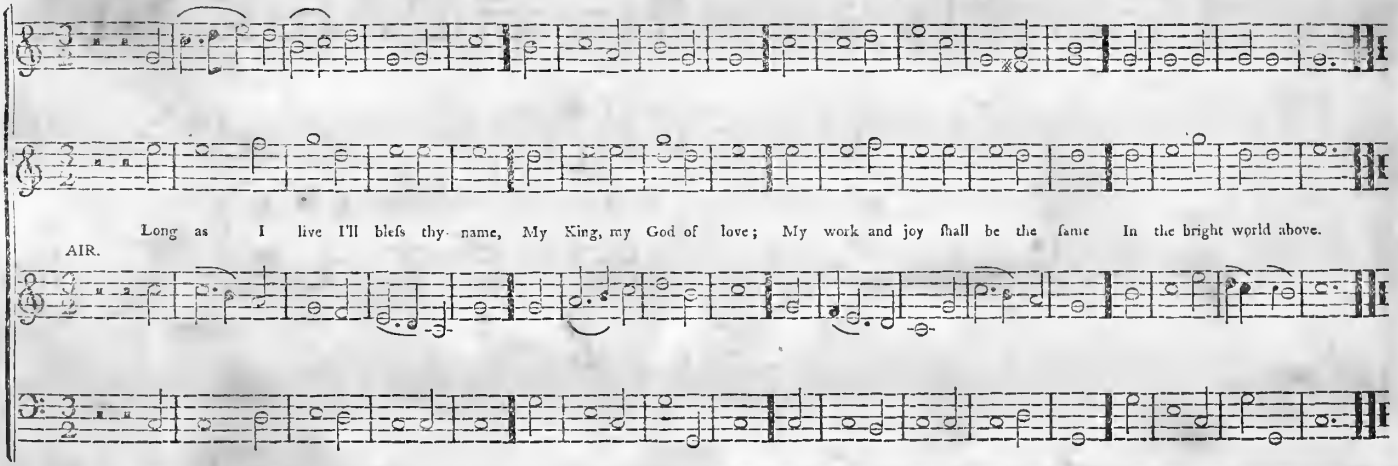

All glory be to God on high, And to the earth be peace; Good will henceforth, from heaven to men, Begin, and never cease.
AIR.

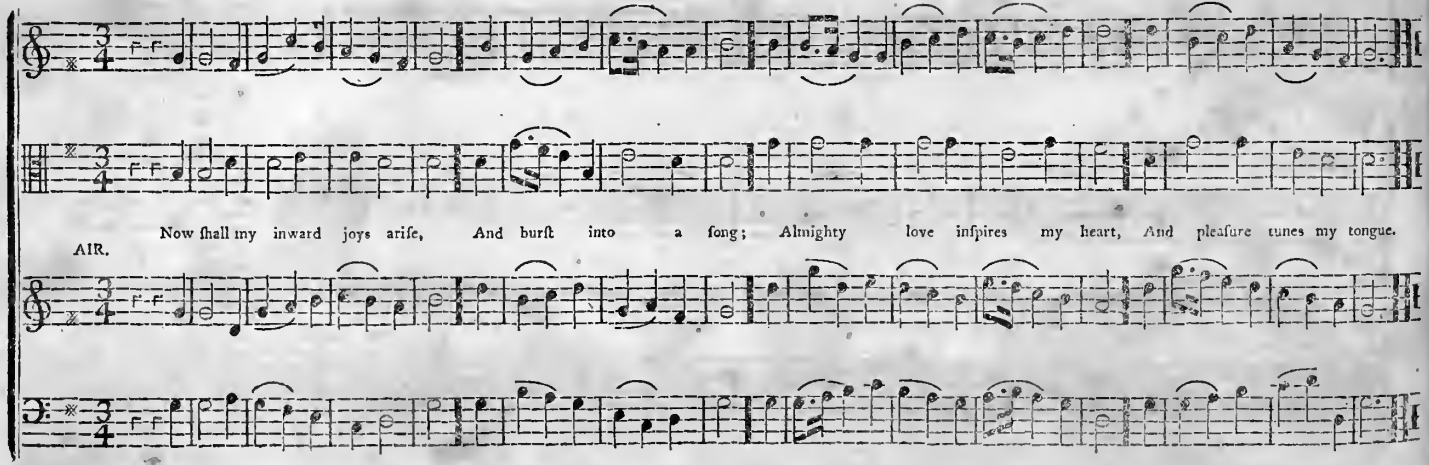

Man has a soul of vast desires; He burns within with restless fires; Toss'd to and fro, his passions fly From vanity to vanity.
AIR.

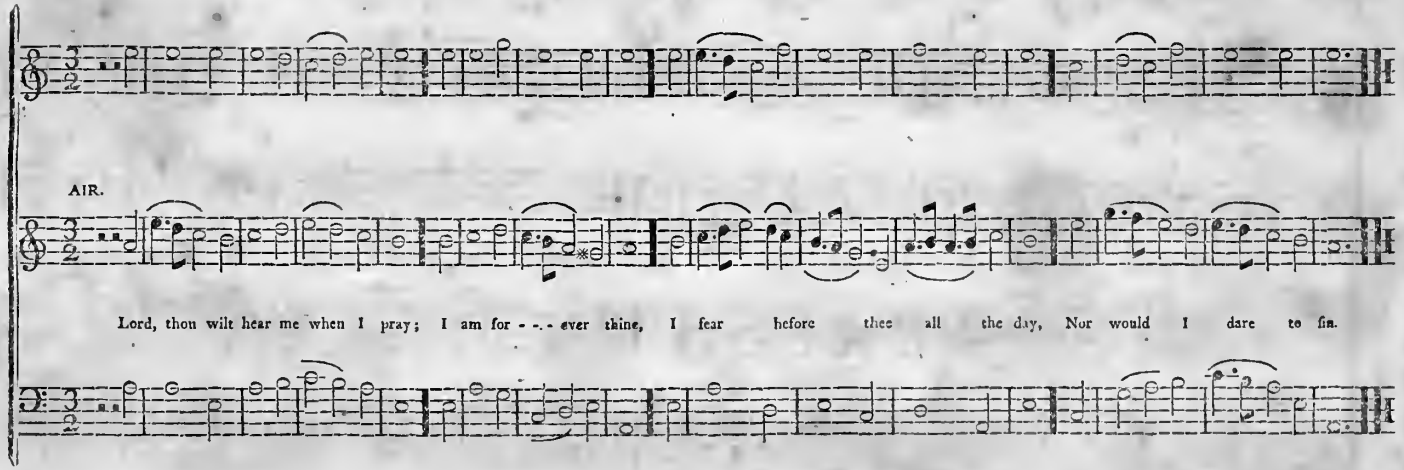

The God of glory ſends his ſummons forth, Calls the ſouth nations, and awakes the north; From eaſt to weſt his ſovereign orders ſpread,
AIR.

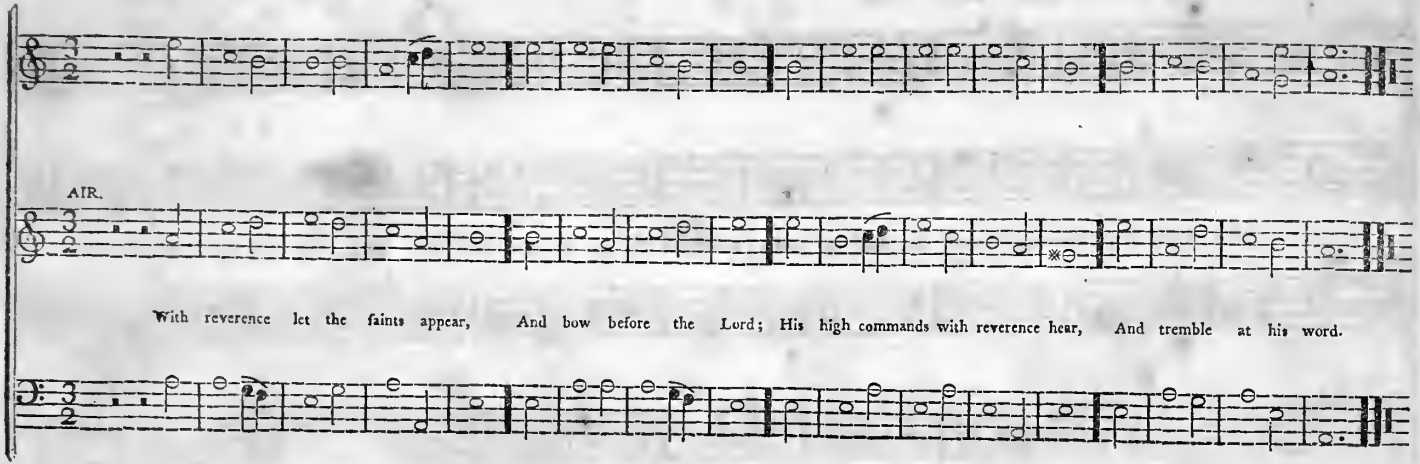

Through distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heaven rejoices; Lift up your heads, ye saints, with cheerful voices.

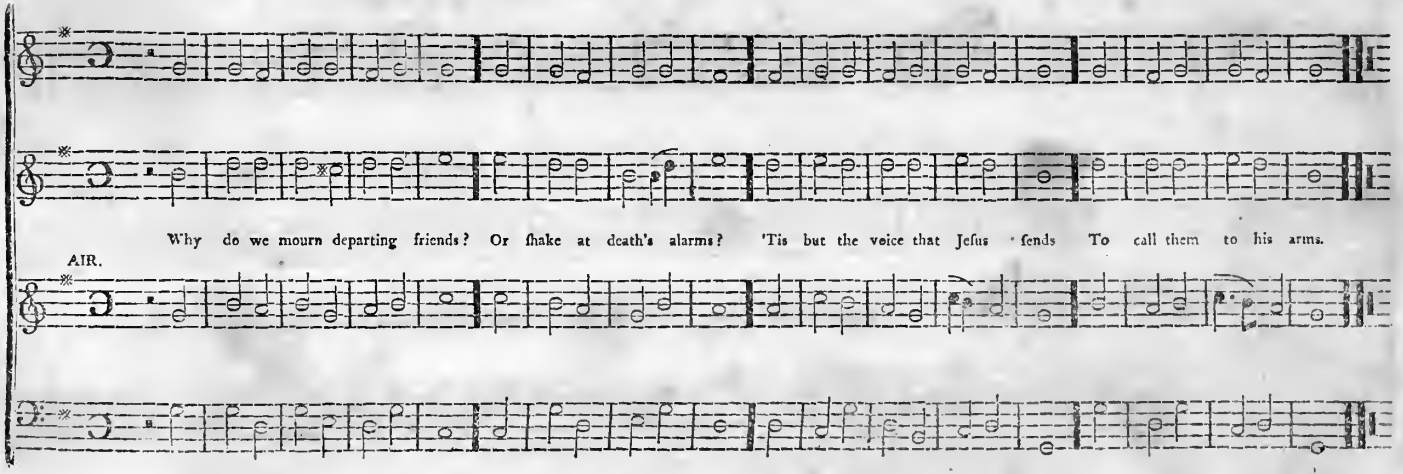

Welcome, ſweet day of reſt, That ſaw the Lord ariſe; Welcome to this reviving breaſt. And theſe rejoicing eyes!
AIR.

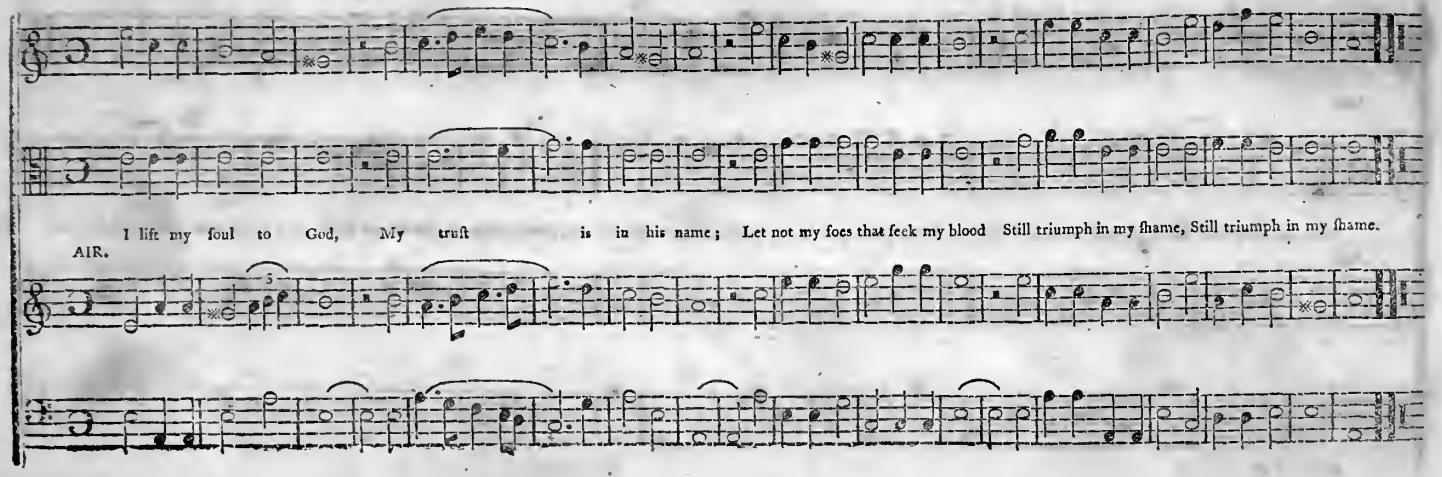

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world above.
AIR.

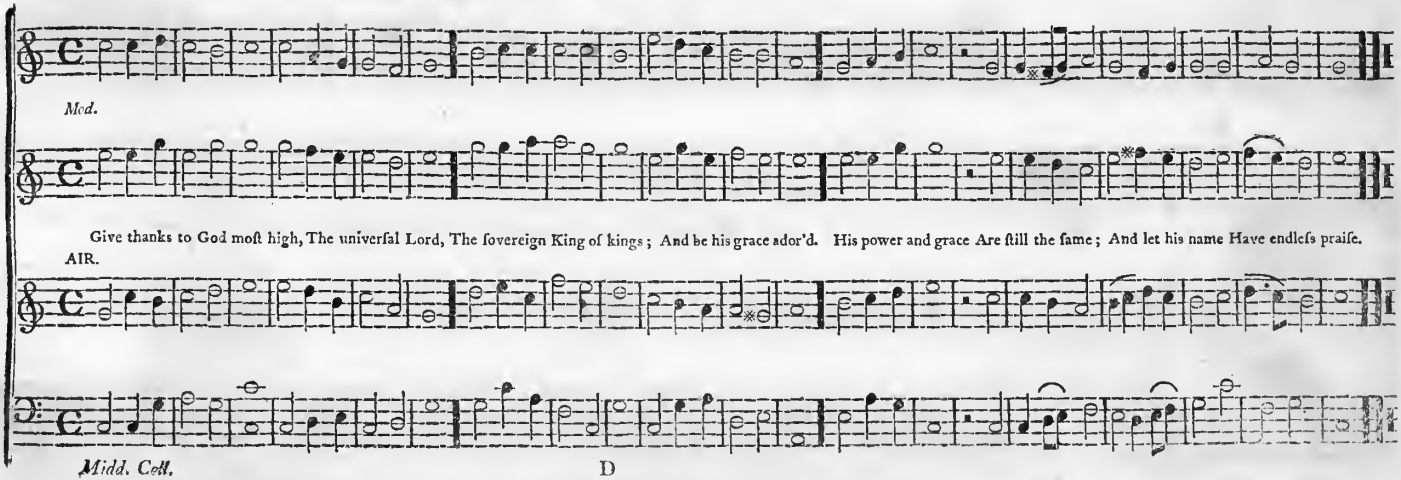

Now ſhall my inward joys ariſe, And burſt into a ſong; Almighty love inſpires my heart, And pleaſure tunes my tongue.
AIR.

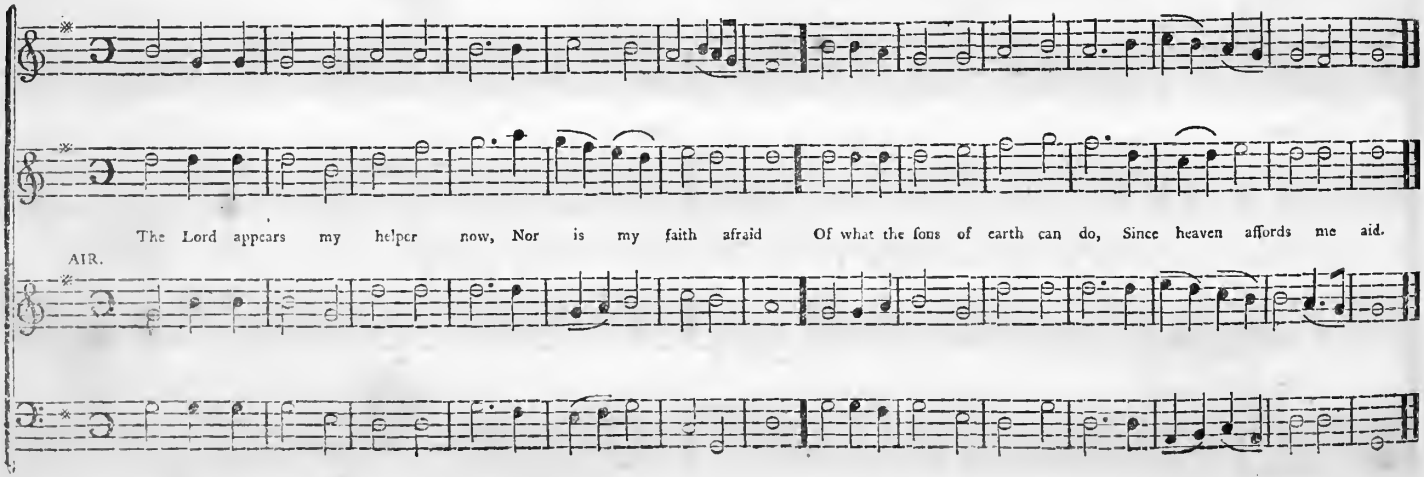

AIR.
Lord, thou wilt hear me when I pray; I am for - - - ever thine, I fear before thee all the day, Nor would I dare to sin.

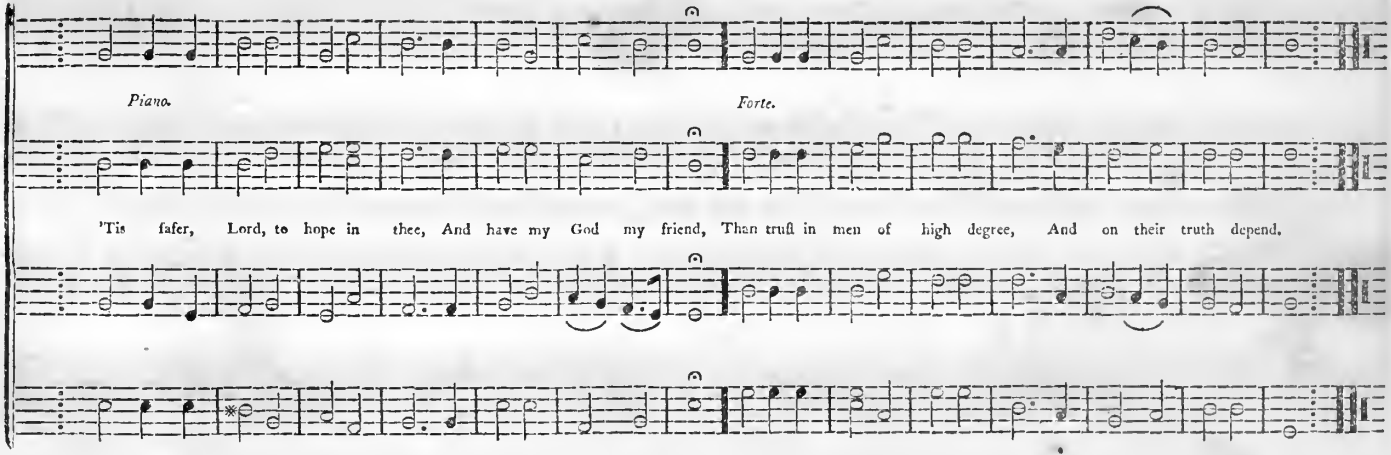

AIR.
With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

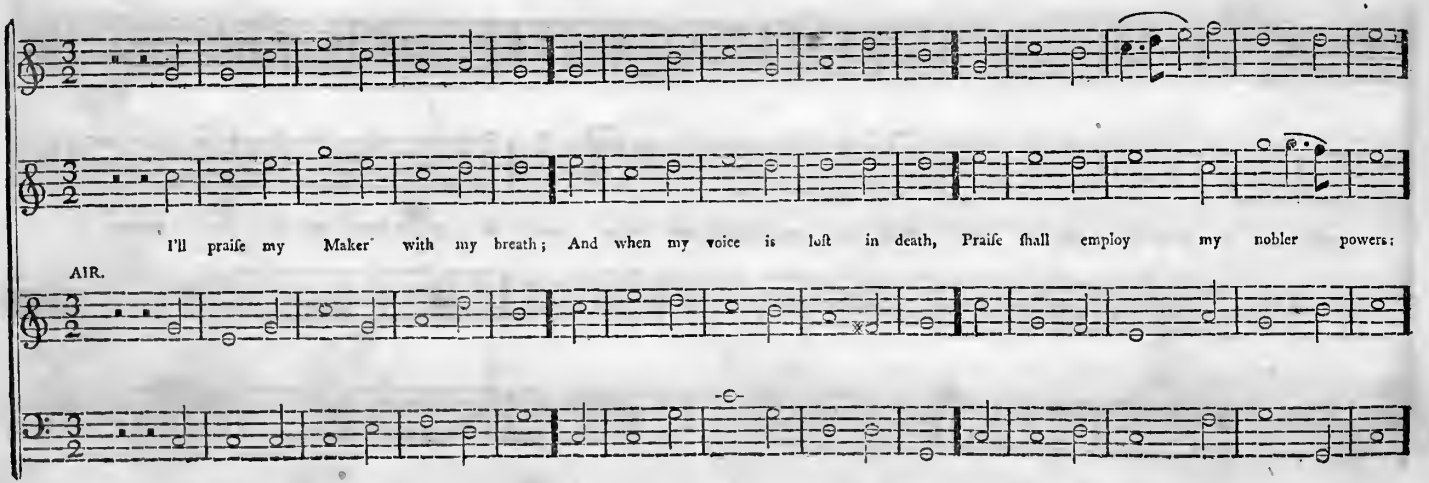

Why do we mourn departing friends? Or ſhake at death's alarms? 'Tis but the voice that Jeſus ſends To call them to his arms.
AIR.

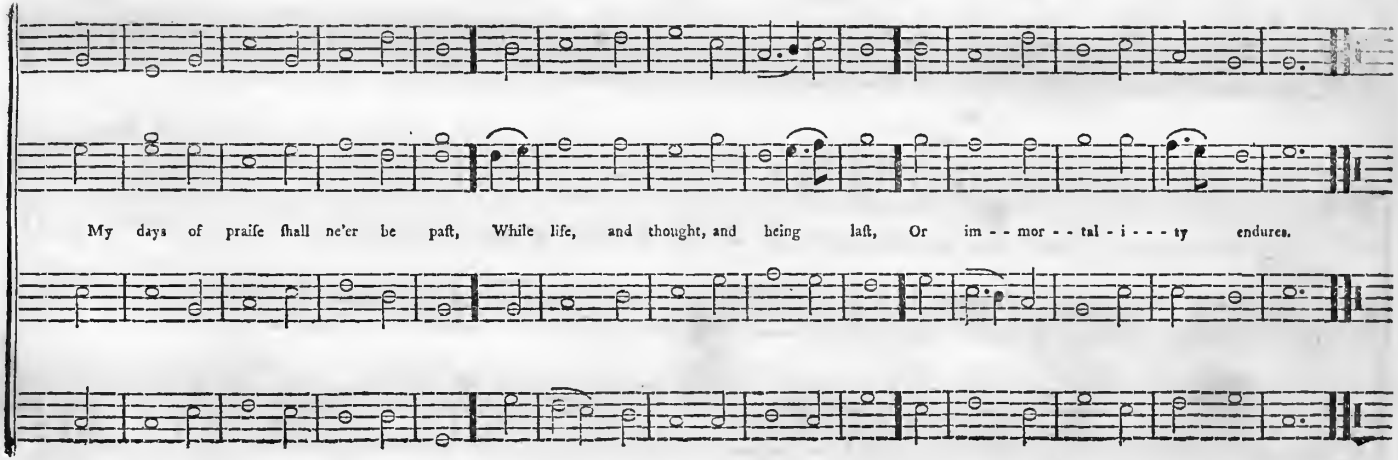

I lift my ſoul to God, My truſt is in his name; Let not my foes that ſeek my blood Still triumph in my ſhame, Still triumph in my ſhame.
AIR.

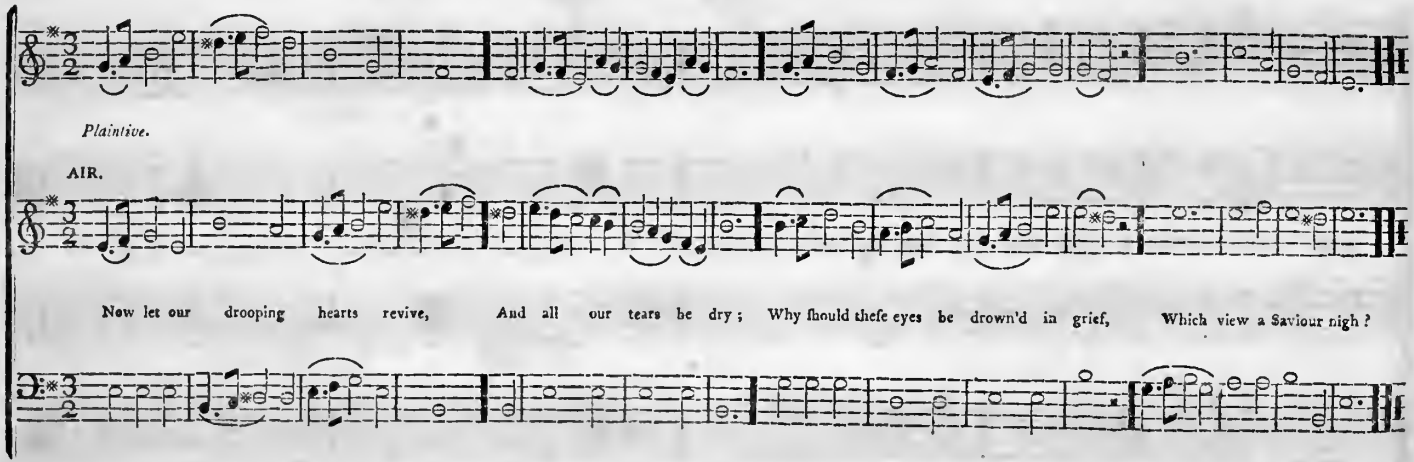

Med.
Give thanks to God moſt high, The univerſal Lord, The ſovereign King of kings; And be his grace ador'd. His power and grace Are ſtill the ſame; And let his name Have endleſs praiſe.
AIR.
Midd. Cell.

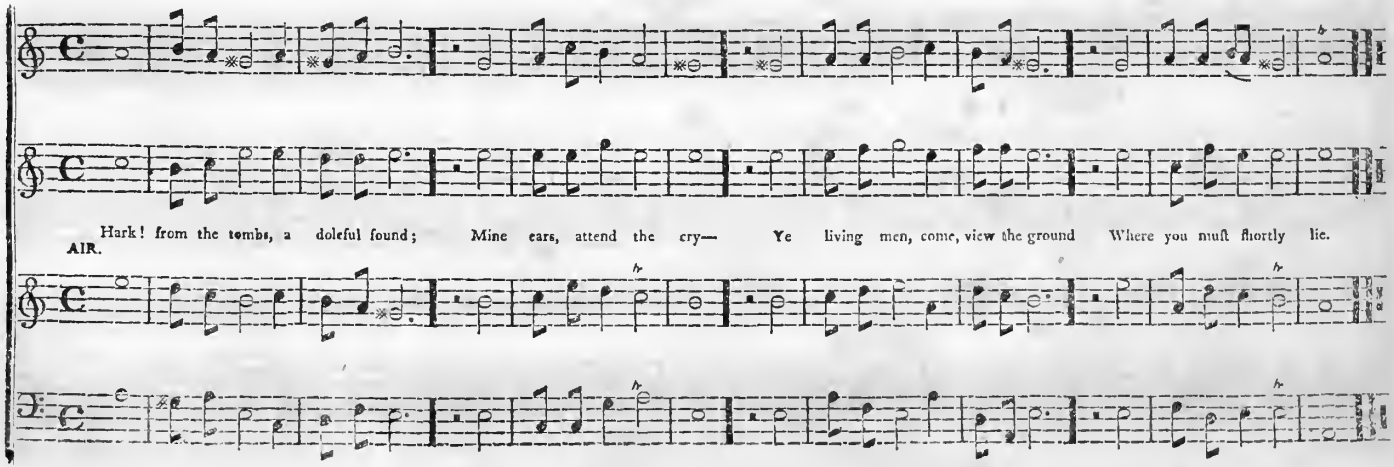

The Lord appears my helper now, Nor is my faith afraid Of what the sons of earth can do, Since heaven affords me aid.
AIR.

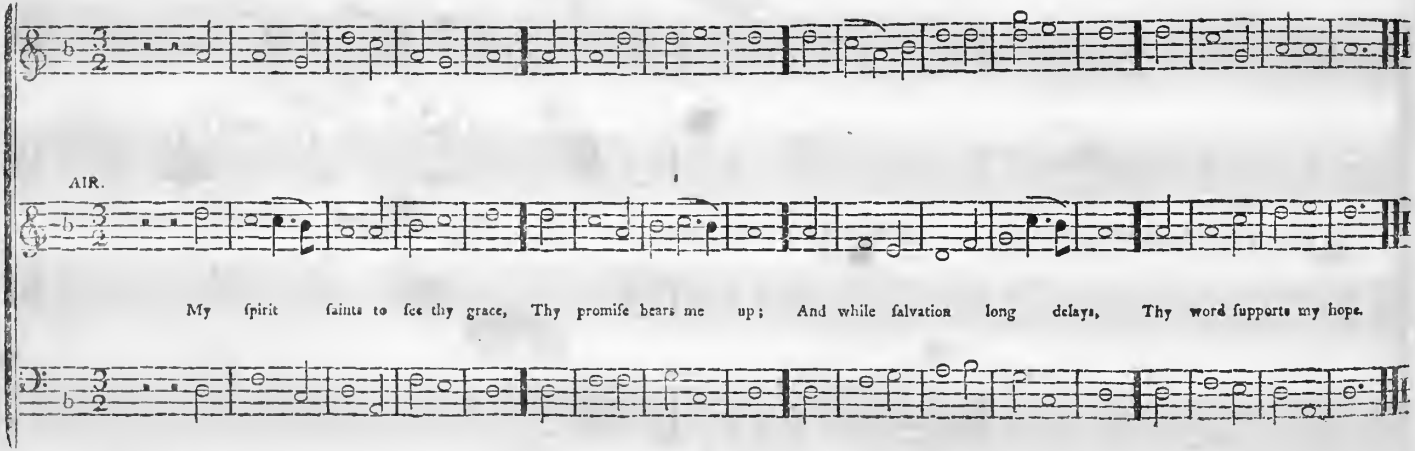

Piano.
Forte.
'Tis safer, Lord, to hope in thee, And have my God my friend, Than truſt in men of high degree, And on their truth depend.

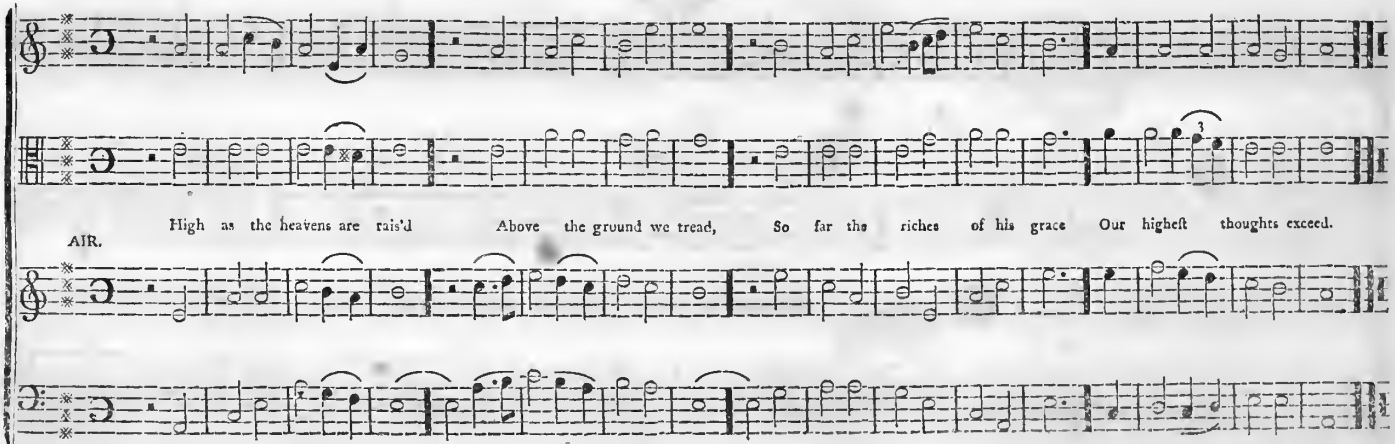

I'll praiſe my Maker with my breath; And when my voice is loſt in death, Praiſe ſhall employ my nobler powers:
AIR.


My days of praiſe ſhall ne'er be paſt, While life, and thought, and being laſt, Or im - - mor - - tal - i - - - ty endures.

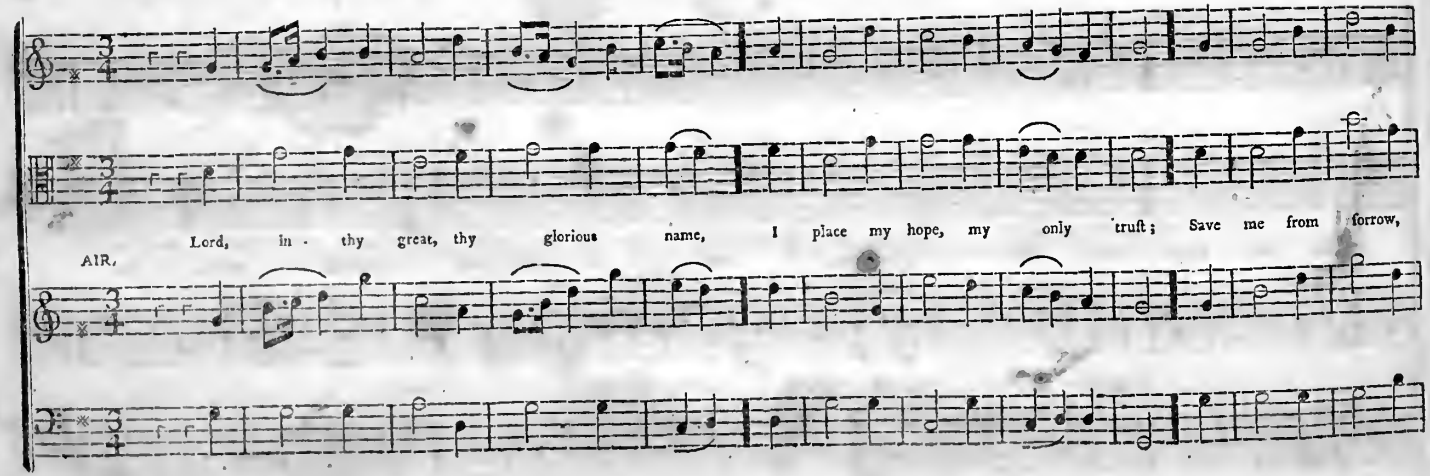

Plaintive.
AIR.
Now let our drooping hearts revive, And all our tears be dry; Why ſhould theſe eyes be drown'd in grief, Which view a Saviour nigh?

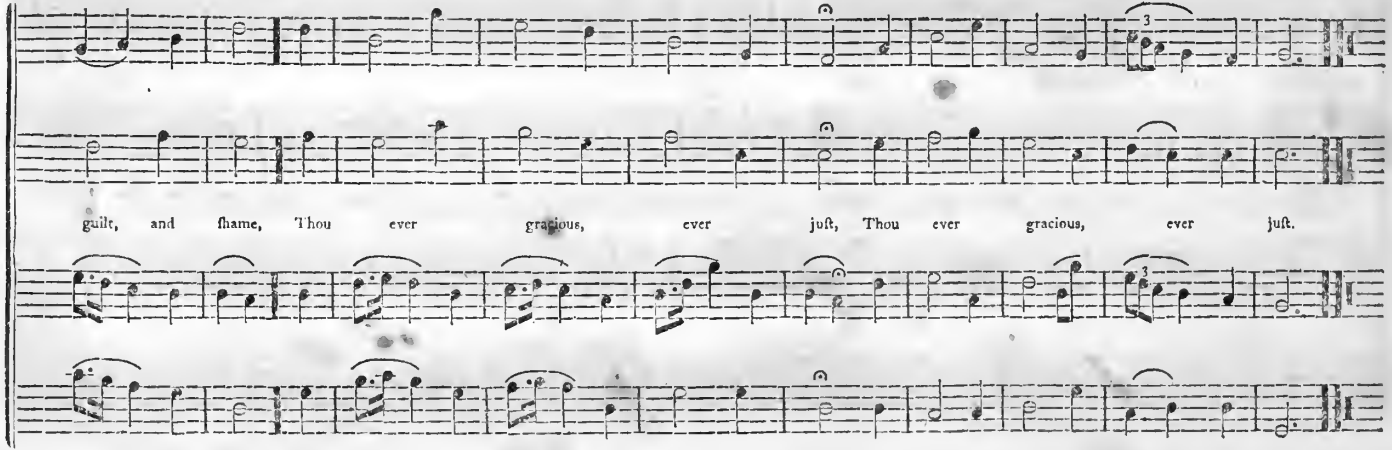

Hark! from the tombs, a doleful found; Mine ears, attend the cry— Ye living men, come, view the ground Where you muſt ſhortly lie.
AIR.

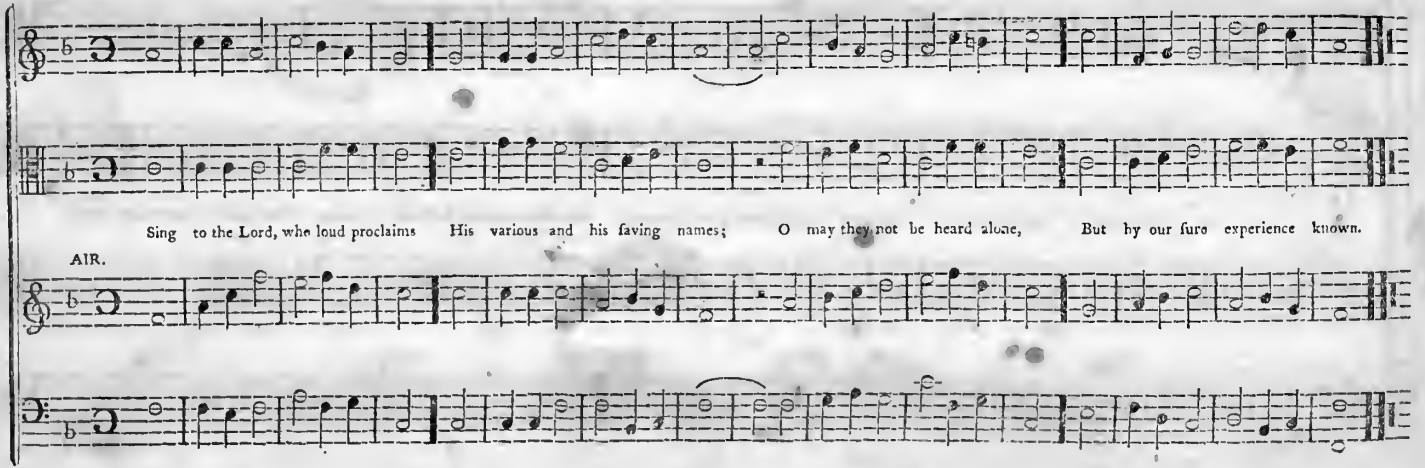

AIR.
My spirit faints to see thy grace, Thy promise bears me up; And while salvation long delays, Thy word supports my hope.

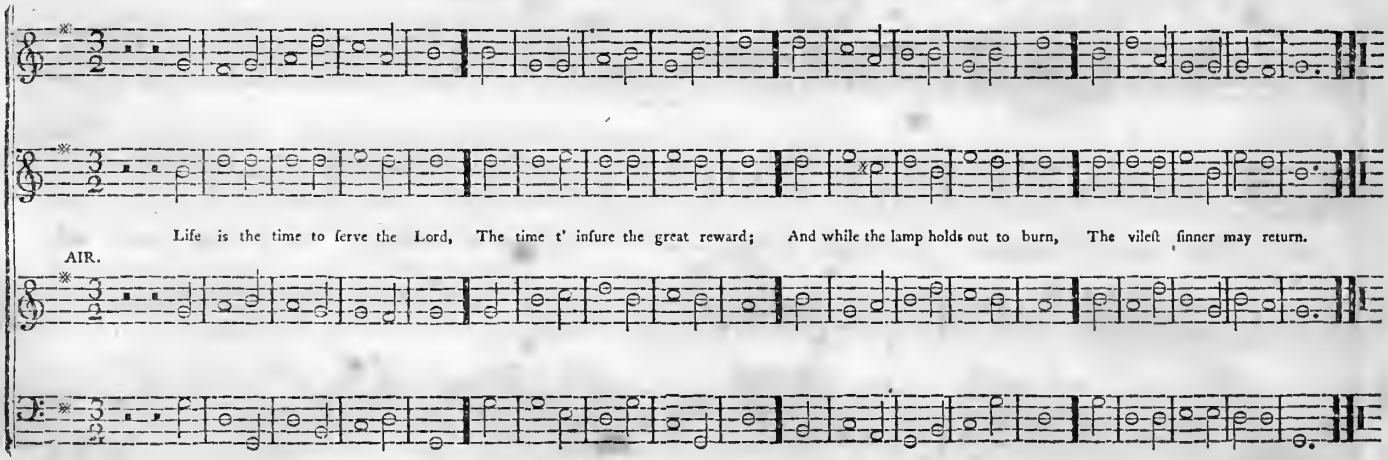

High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed.
AIR.
Midd. Cell.

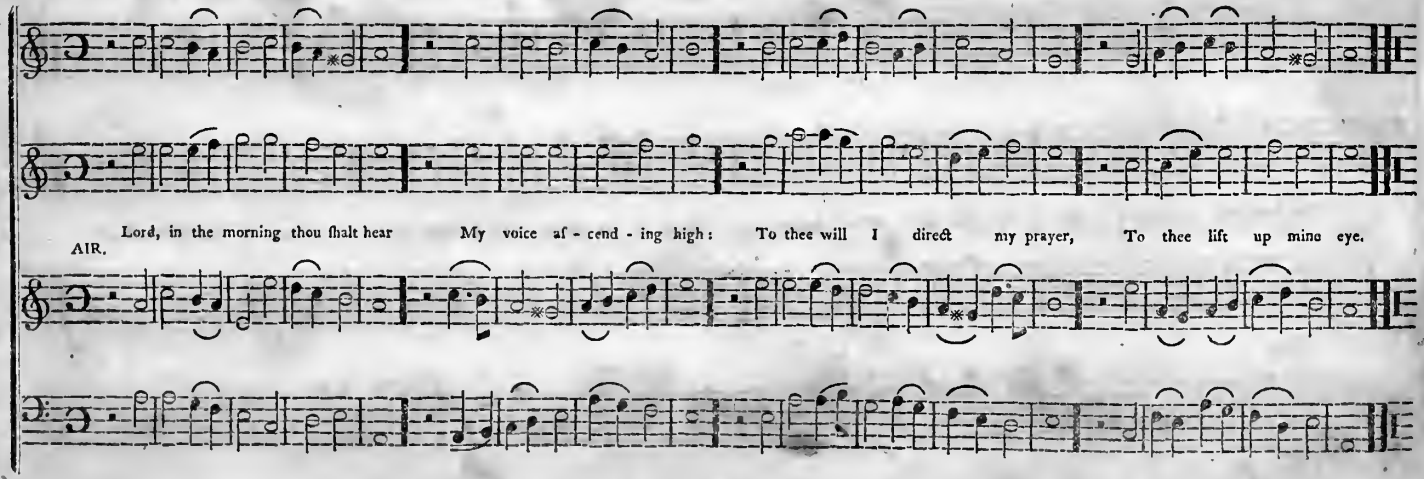
CASTLE STREET. L. M.

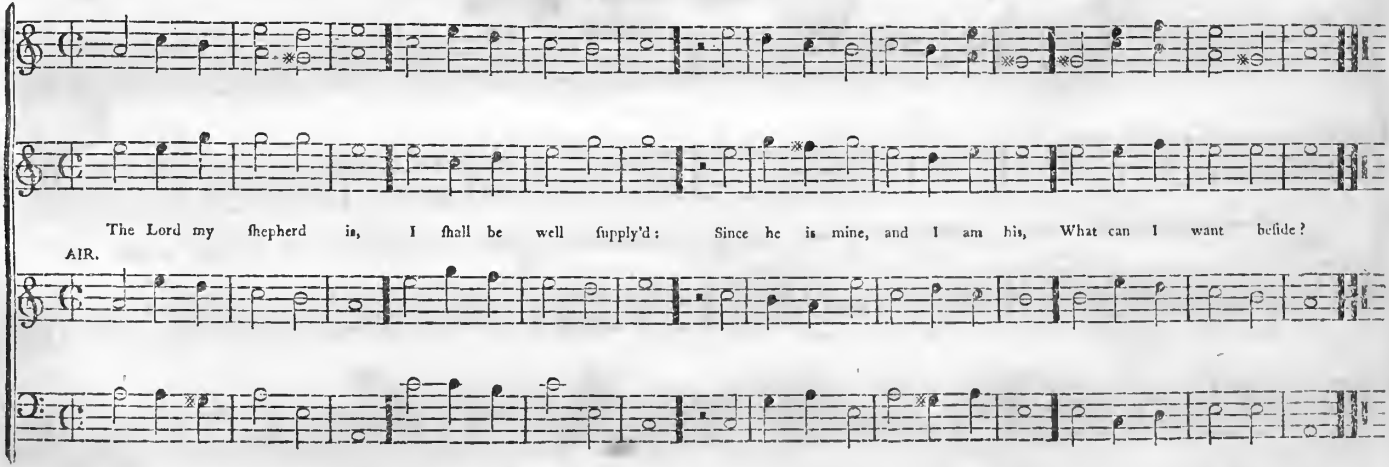


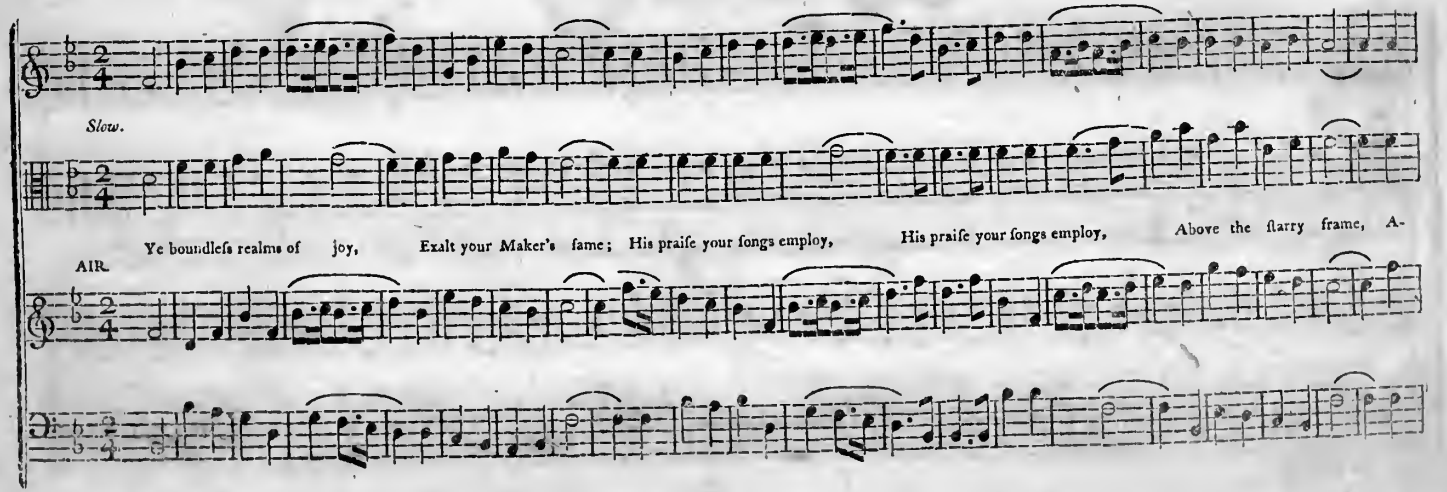

guilt, and ſhame, Thou ever gracious, ever juſt, Thou ever gracious, ever juſt.

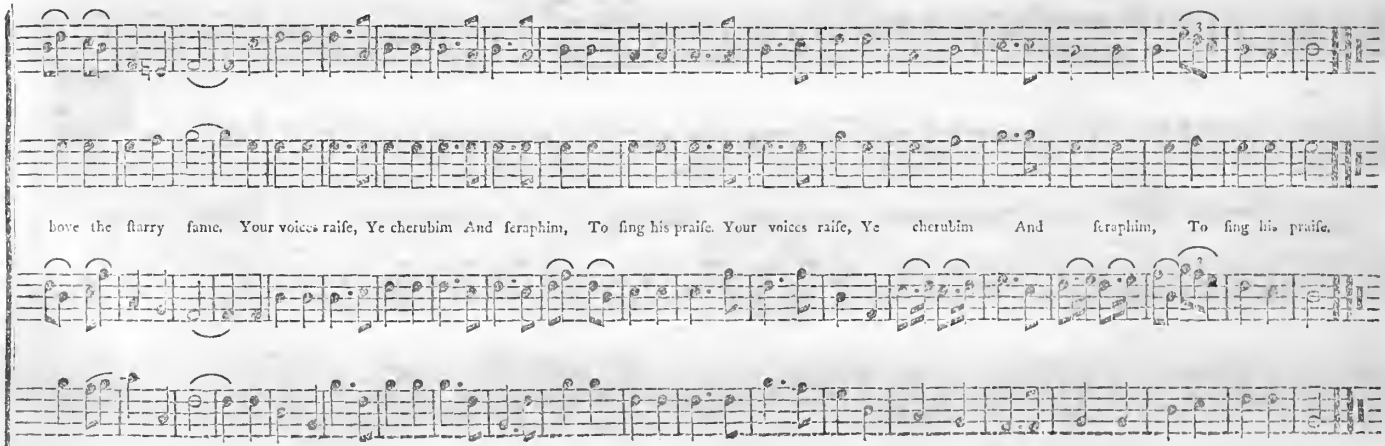

Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.
AIR.

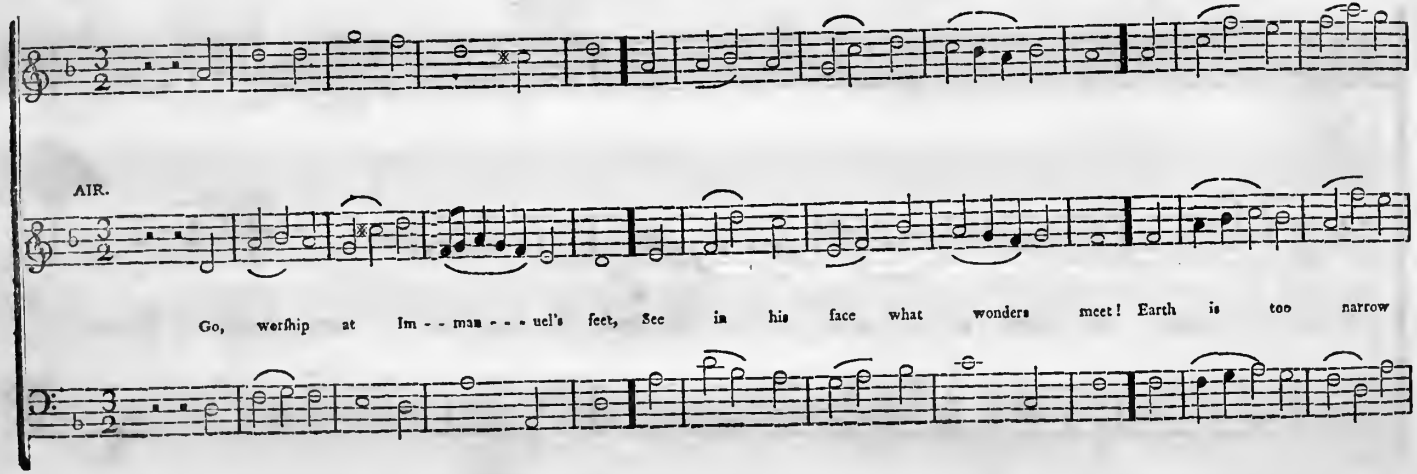

Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.
AIR.

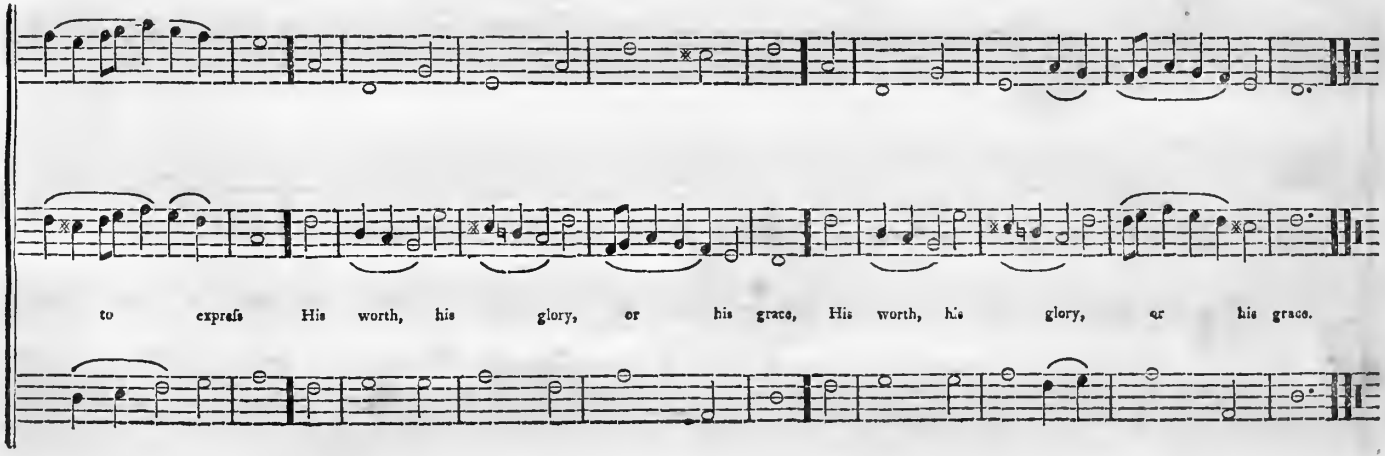

AIR.
Lord, in the morning thou ſhalt hear My voice aſ - cend - ing high: To thee will I direct my prayer, To thee lift up mine eye.

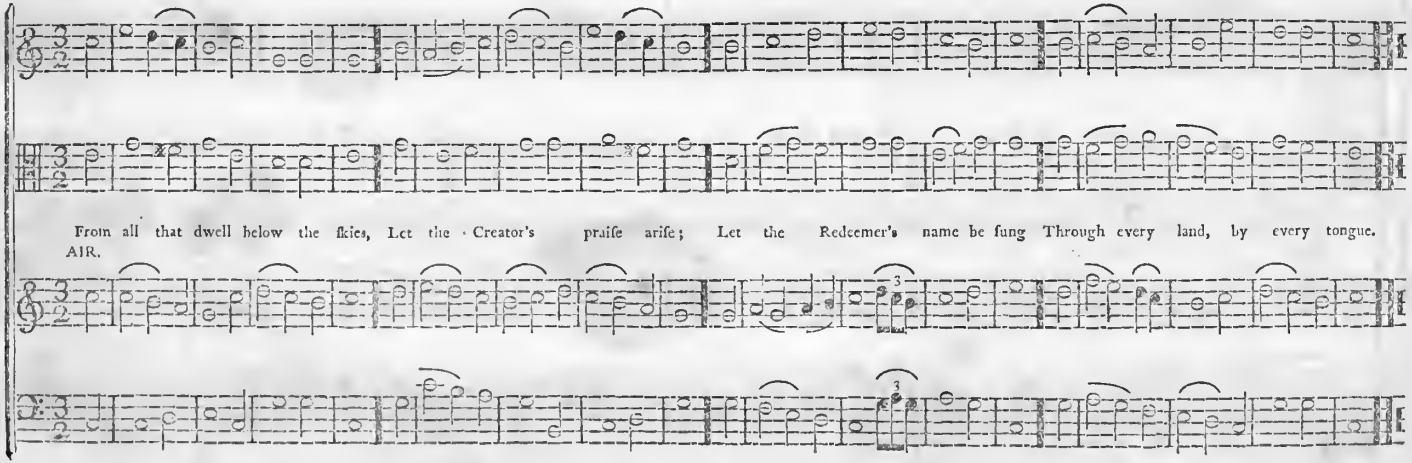

The Lord my ſhepherd is, I ſhall be well ſupply'd: Since he is mine, and I am his, What can I want beſide?
AIR.

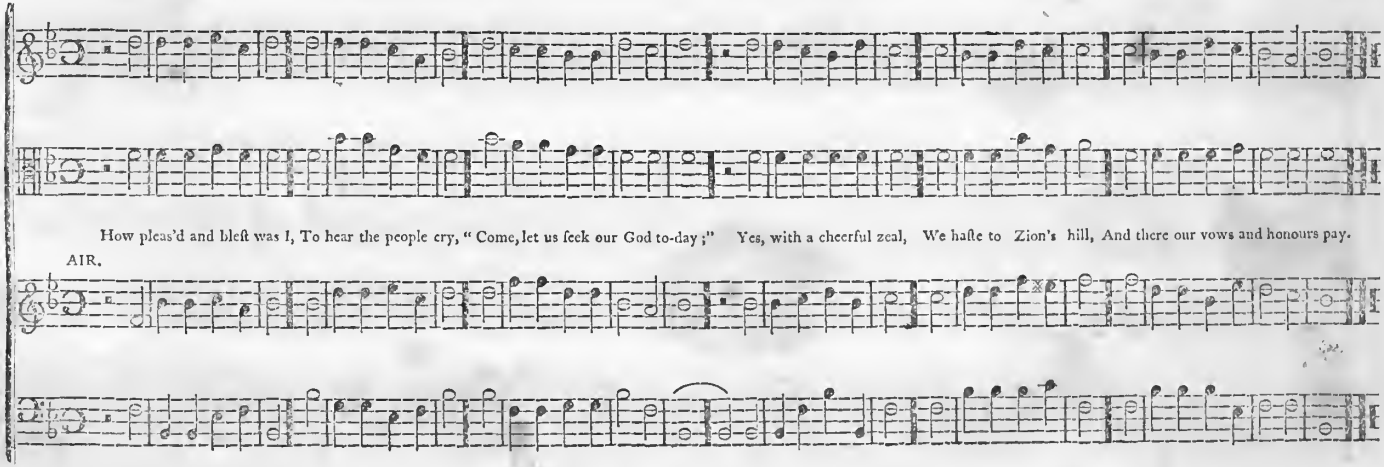

Slow.
AIR.
Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His praise your songs employ, Above the starry frame, A-

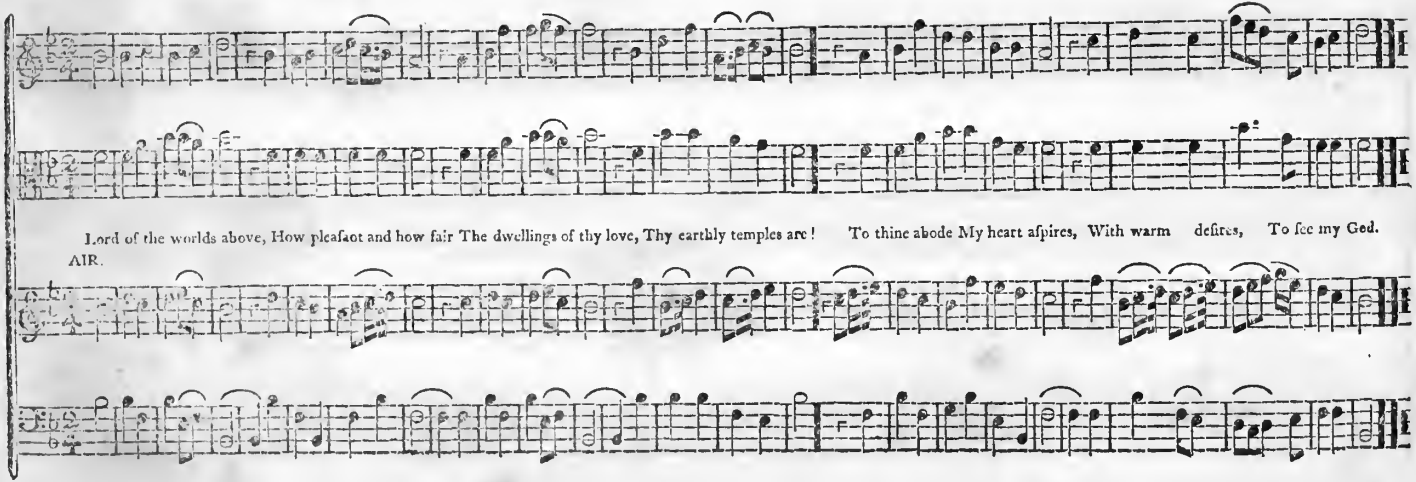

bove the ſtarry fame. Your voices raiſe, Ye cherubim And ſeraphim, To ſing his praiſe. Your voices raiſe, Ye cherubim And ſeraphim, To ſing his praiſe.

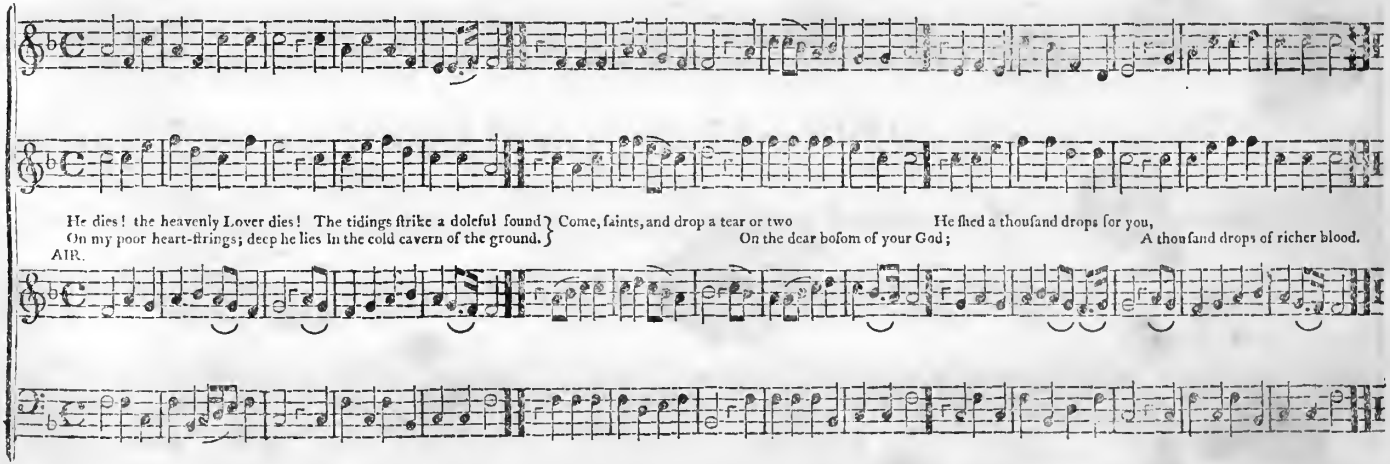

AIR.
Go, worſhip at Im - - man - - - uel's feet, See in his face what wonders meet! Earth is too narrow

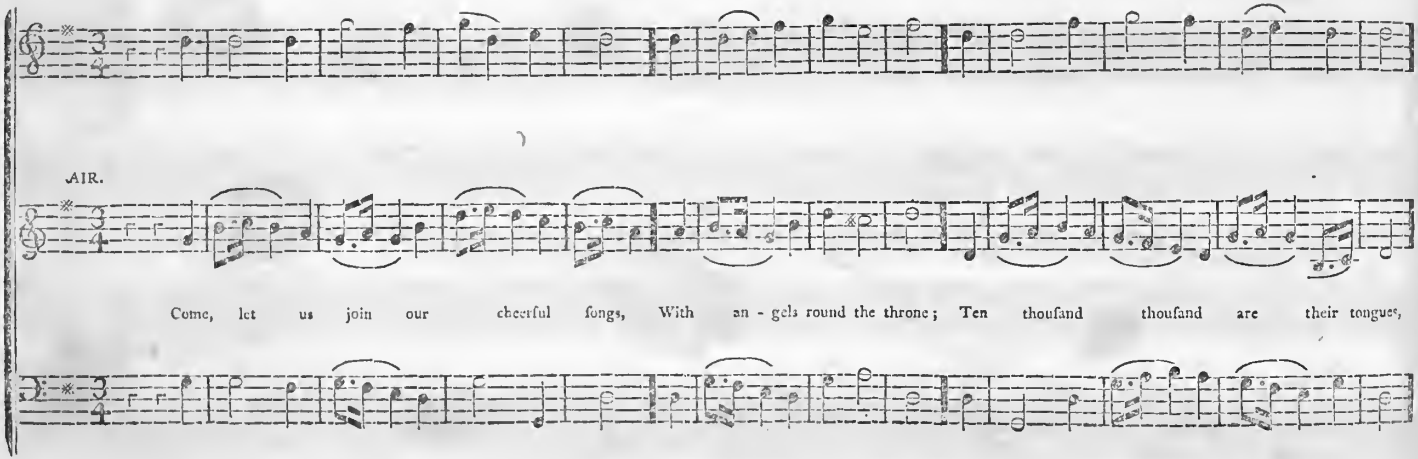

to expreſs His worth, his glory, or his grace, His worth, his glory, or his grace.

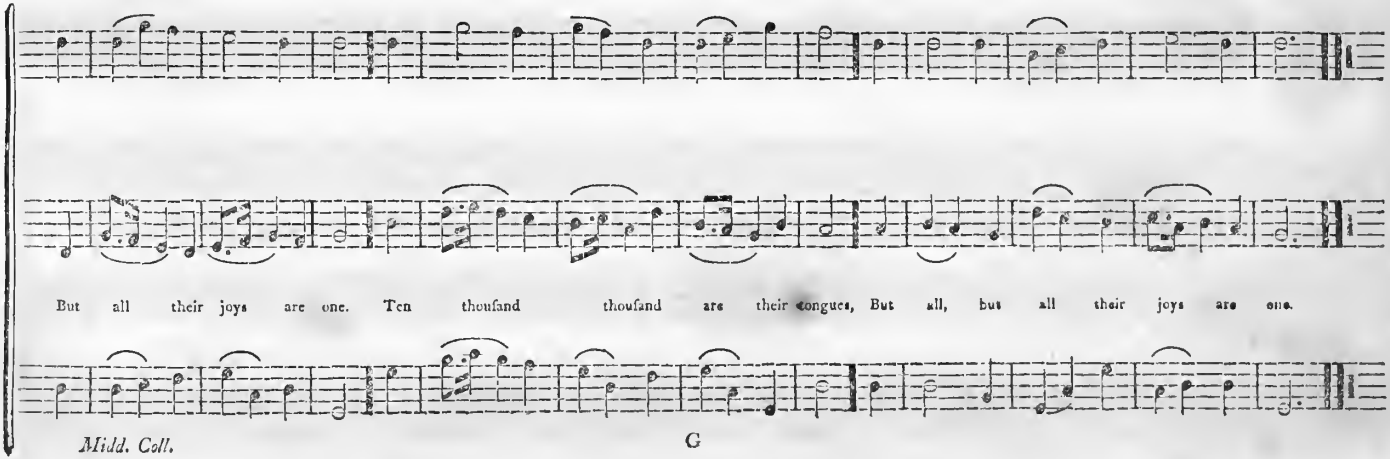

From all that dwell below the ſkies, Let the Creator's praiſe ariſe; Let the Redeemer's name be ſung Through every land, by every tongue.
AIR.

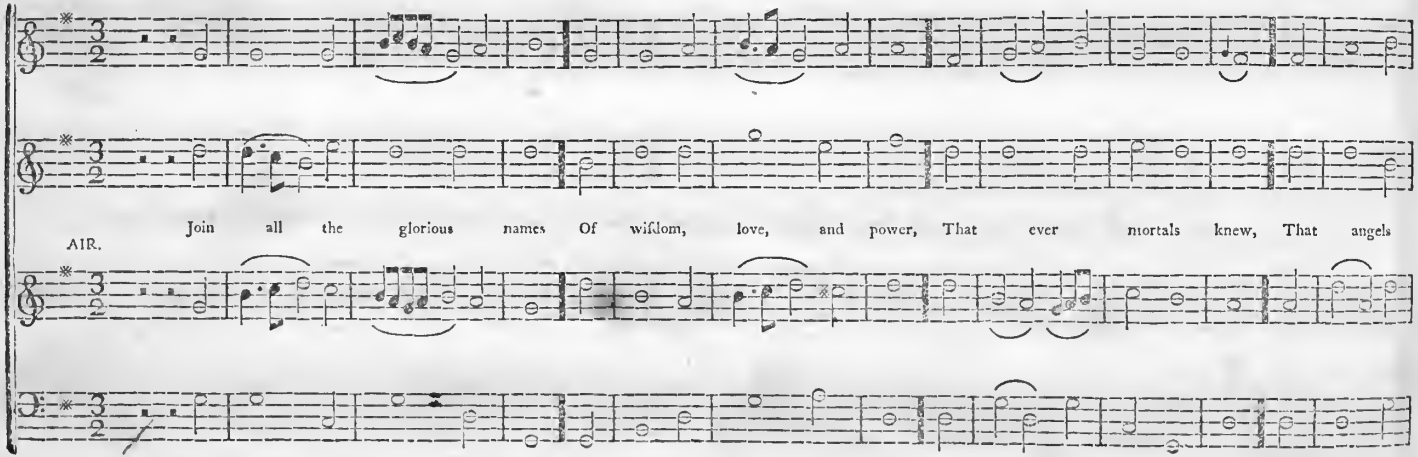

How pleas'd and bleſt was I, To hear the people cry, " Come, let us ſeek our God to-day;" Yes, with a cheerful zeal, We haſte to Zion's hill, And there our vows and honours pay.
AIR.

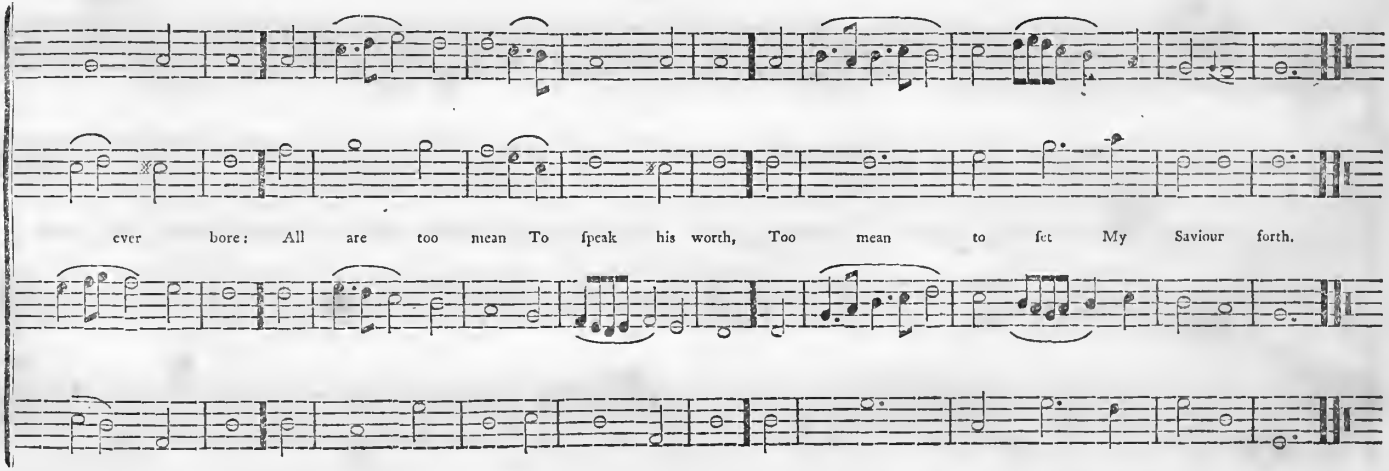

Lord of the worlds above, How pleasaot and how fair The dwellings of thy love, Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.
AIR.

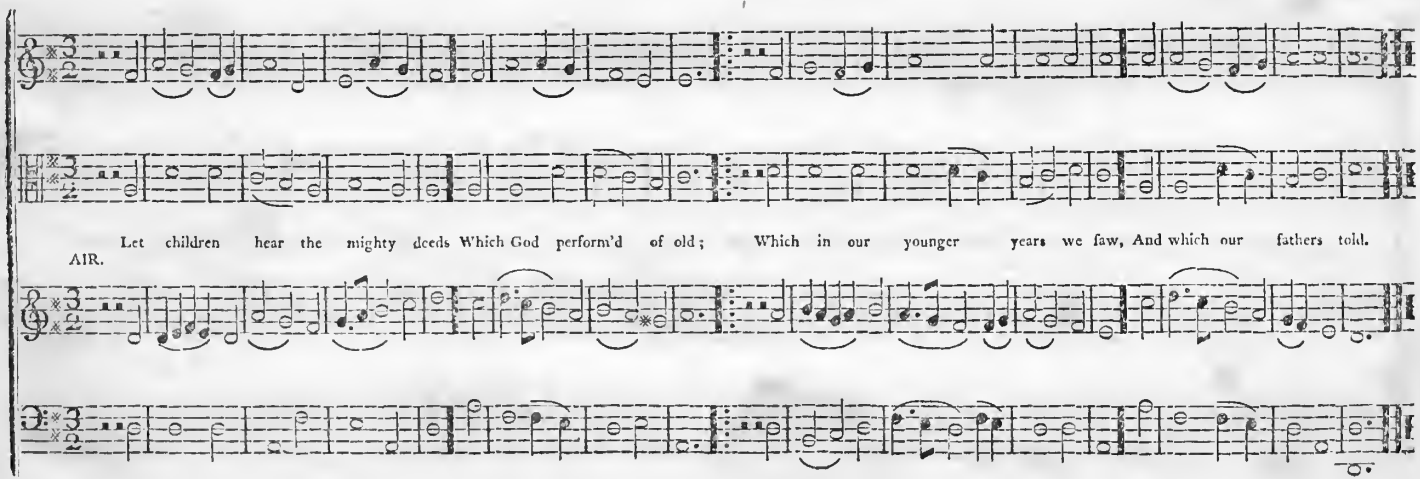

He dies! the heavenly Lover dies! The tidings ſtrike a doleful ſound
On my poor heart-ſtrings; deep he lies In the cold cavern of the ground.
Come, ſaints, and drop a tear or two
On the dear boſom of your God;
He ſhed a thouſand drops for you,
A thouſand drops of richer blood.
AIR.

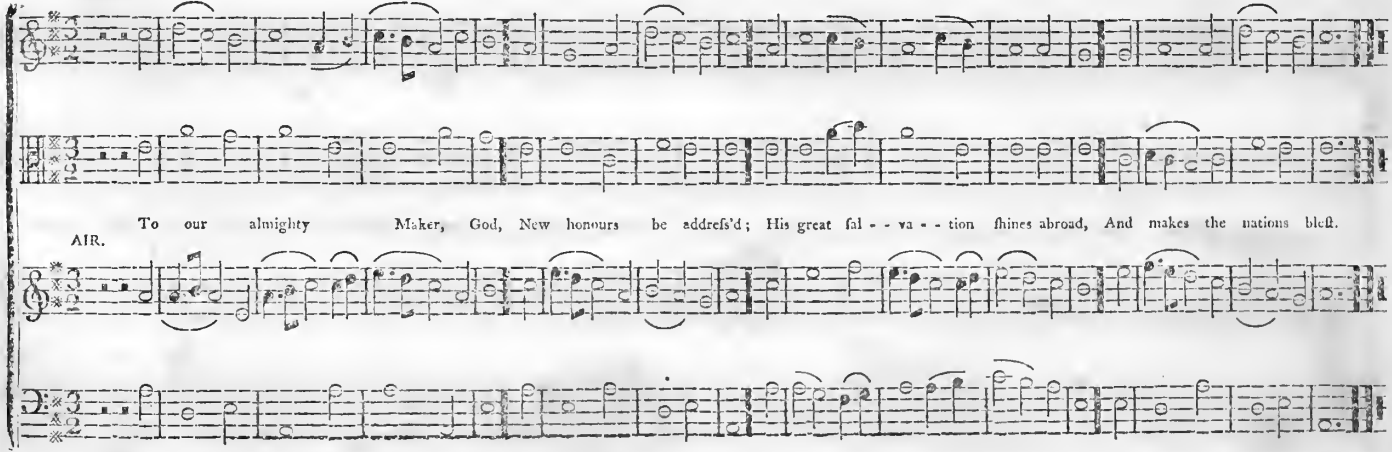

AIR.
Come, let us join our cheerful songs, With an - gels round the throne; Ten thousand thousand are their tongues,

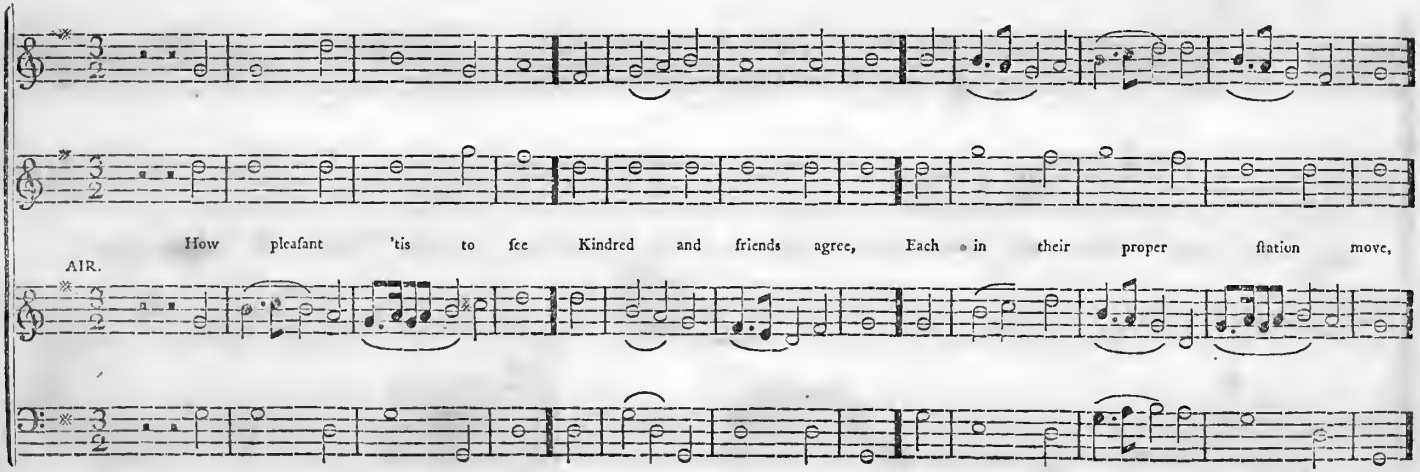

But all their joys are one. Ten thousand thousand are their tongues, But all, but all their joys are one.

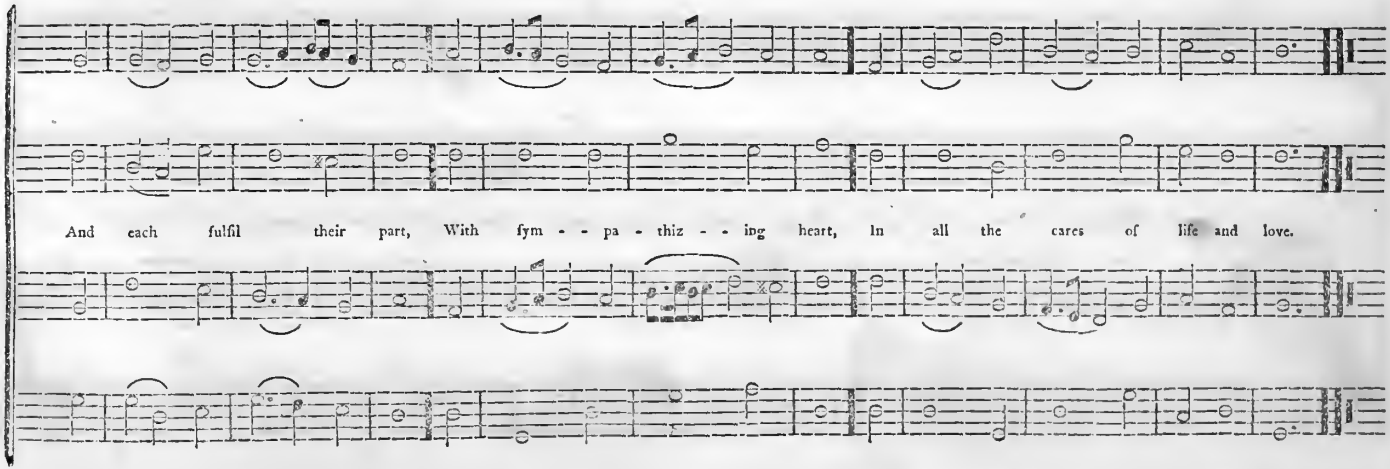

Join all the glorious names Of wiſdom, love, and power, That ever mortals knew, That angels
AIR.

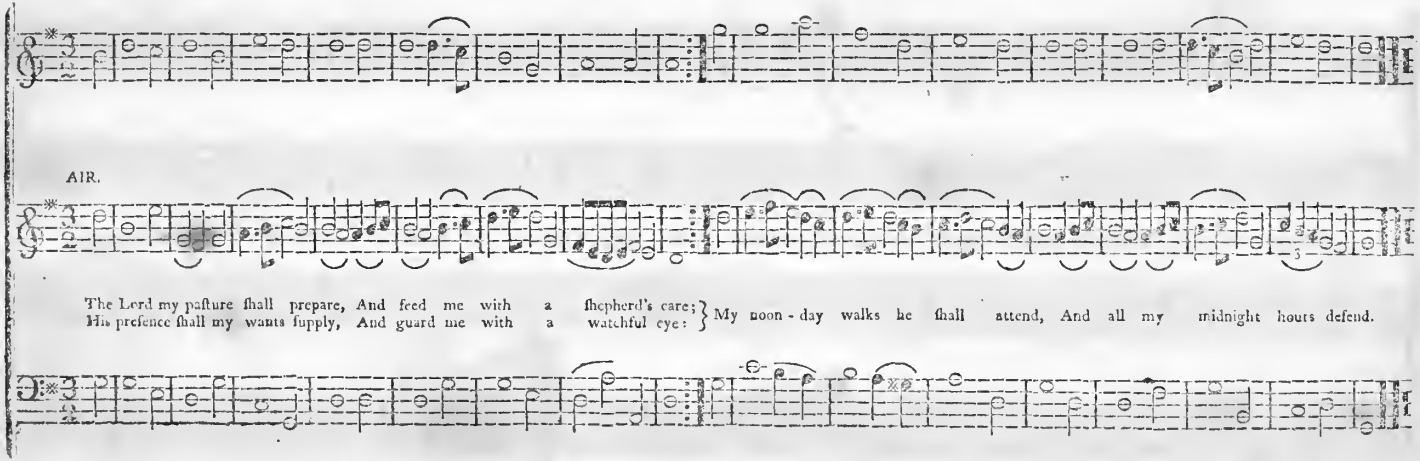

ever bore: All are too mean To ſpeak his worth, Too mean to ſet My Saviour forth.

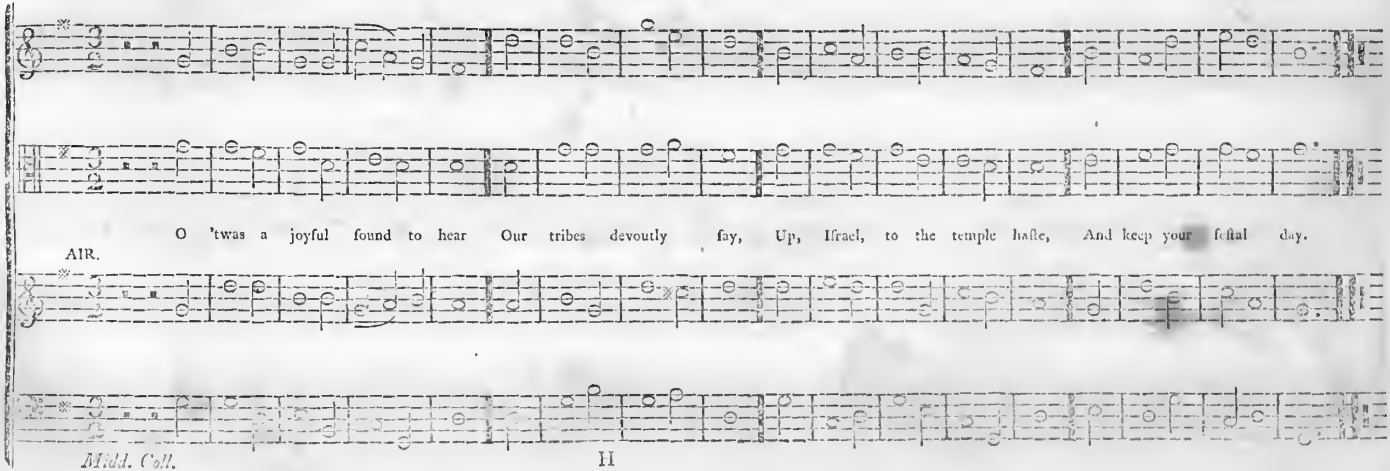

Let children hear the mighty deeds Which God perform'd of old; Which in our younger years we saw, And which our fathers told.
AIR.

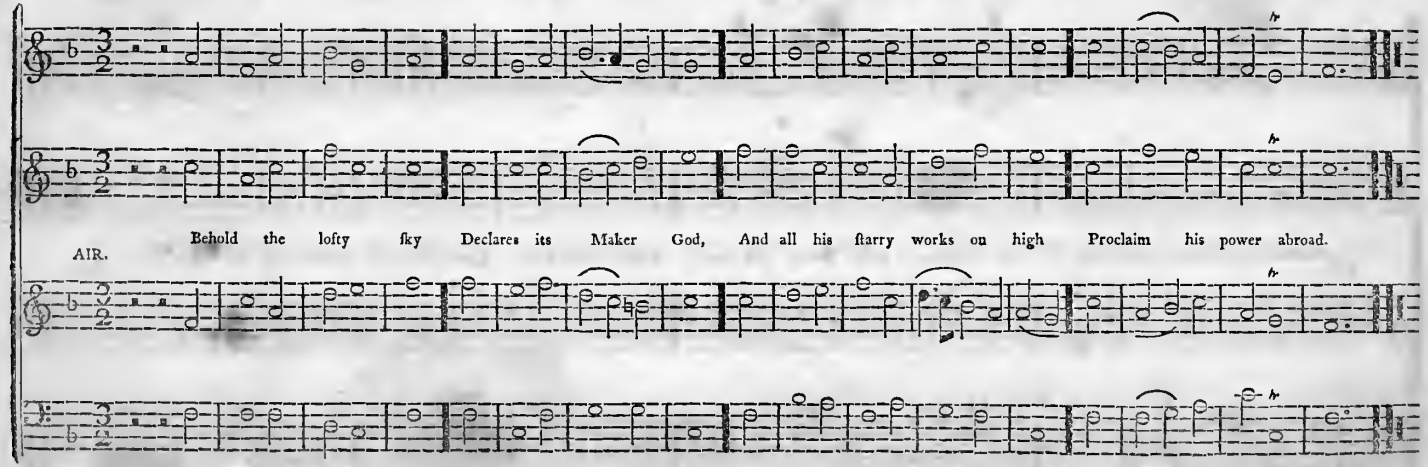

To our almighty Maker, God, New honours be addrefs'd; His great fal - - va - - tion fhines abroad, And makes the nations bleft.
AIR.

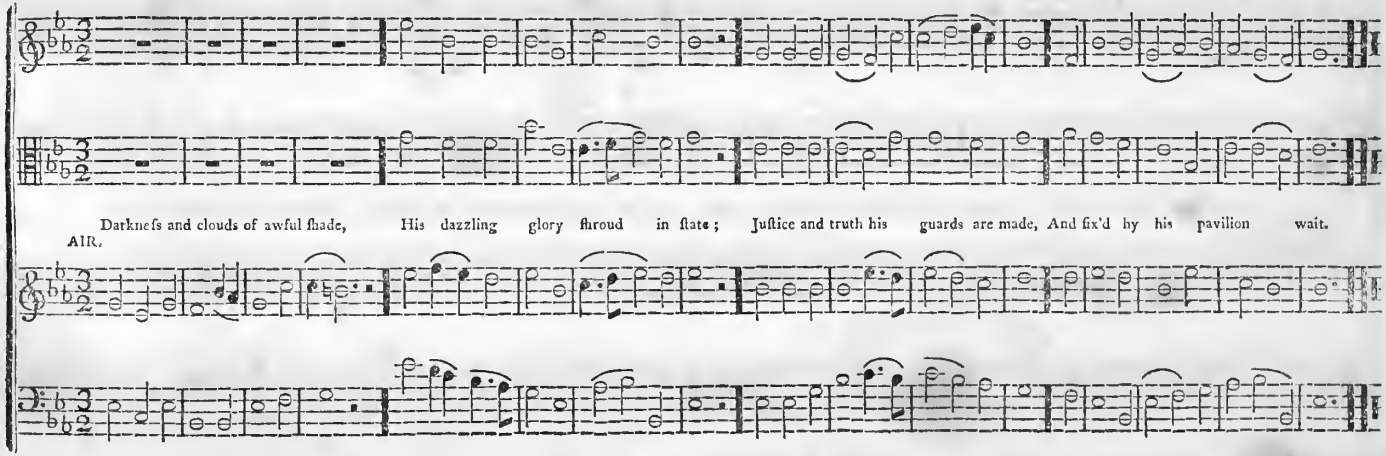

How pleafant 'tis to fee Kindred and friends agree, Each in their proper ftation move,
AIR.


And each fulfil their part, With fym - - pa - thiz - - ing heart, In all the cares of life and love.

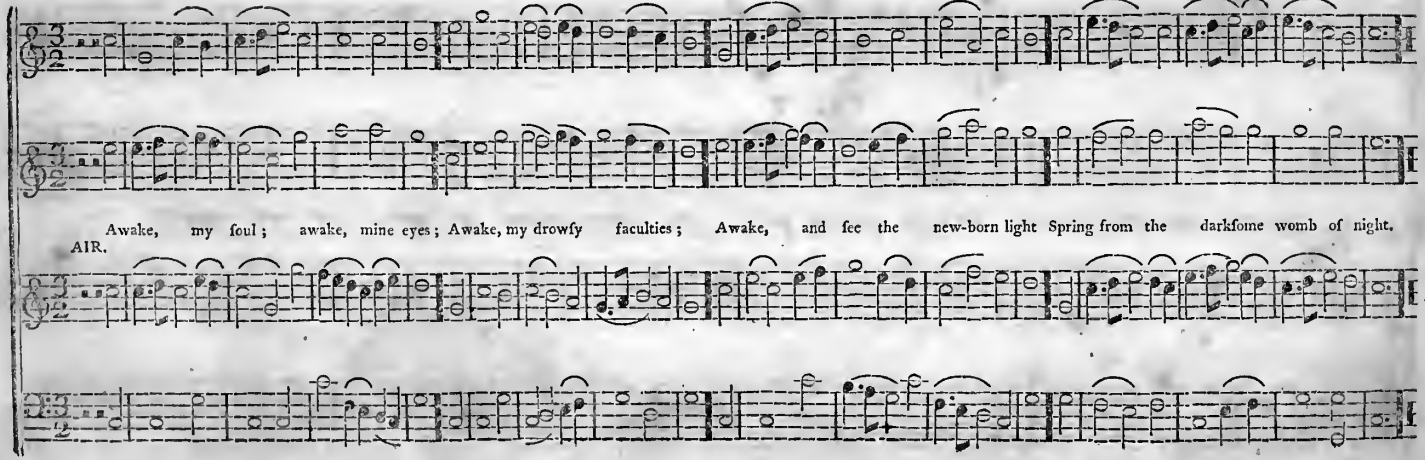

AIR.
The Lord my pasture shall prepare, And feed me with a shepherd's care;
His presence shall my wants supply, And guard me with a watchful eye:
My noon-day walks he shall attend, And all my midnight hours defend.

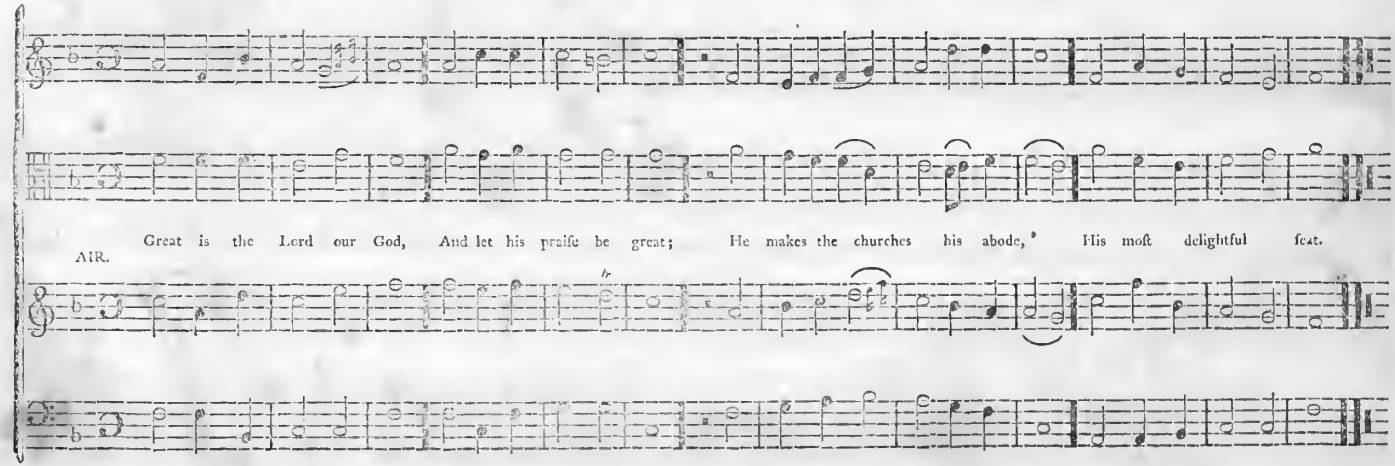

O 'twas a joyful found to hear Our tribes devoutly say, Up, Israel, to the temple haste, And keep your festal day.
AIR.

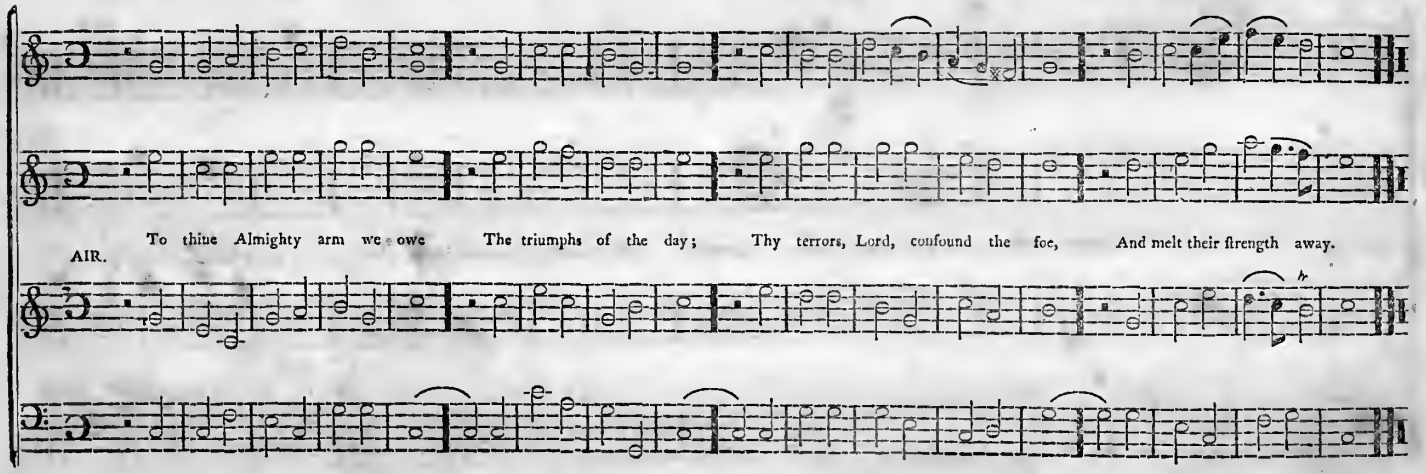

AIR.
Behold the lofty ſky Declares its Maker God, And all his ſtarry works on high Proclaim his power abroad.

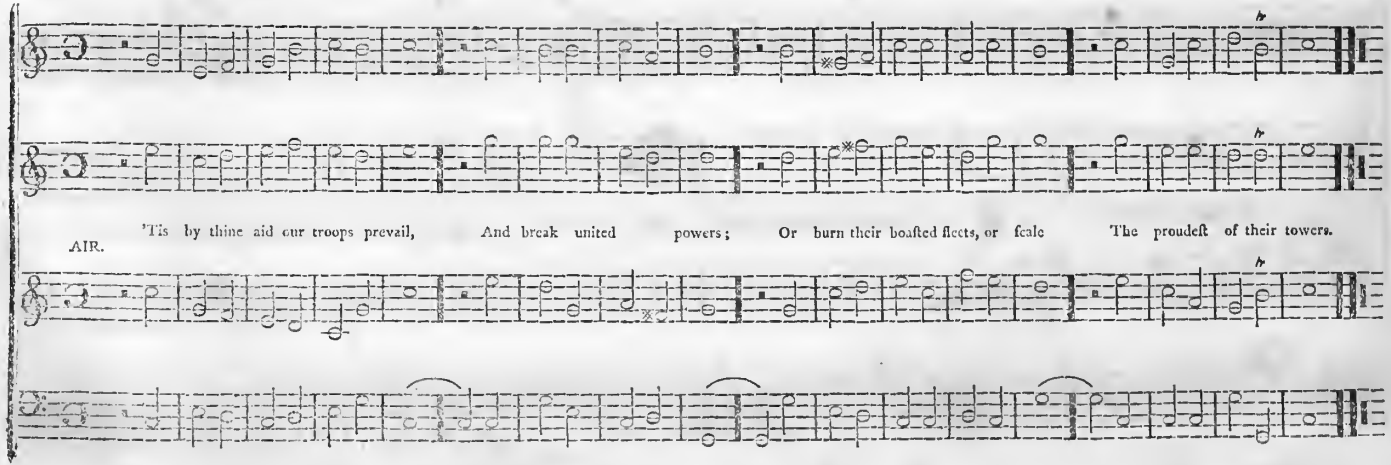

Darknefs and clouds of awful fhade, His dazzling glory fhroud in ftate; Juftice and truth his guards are made, And fix'd by his pavilion wait.
AIR.

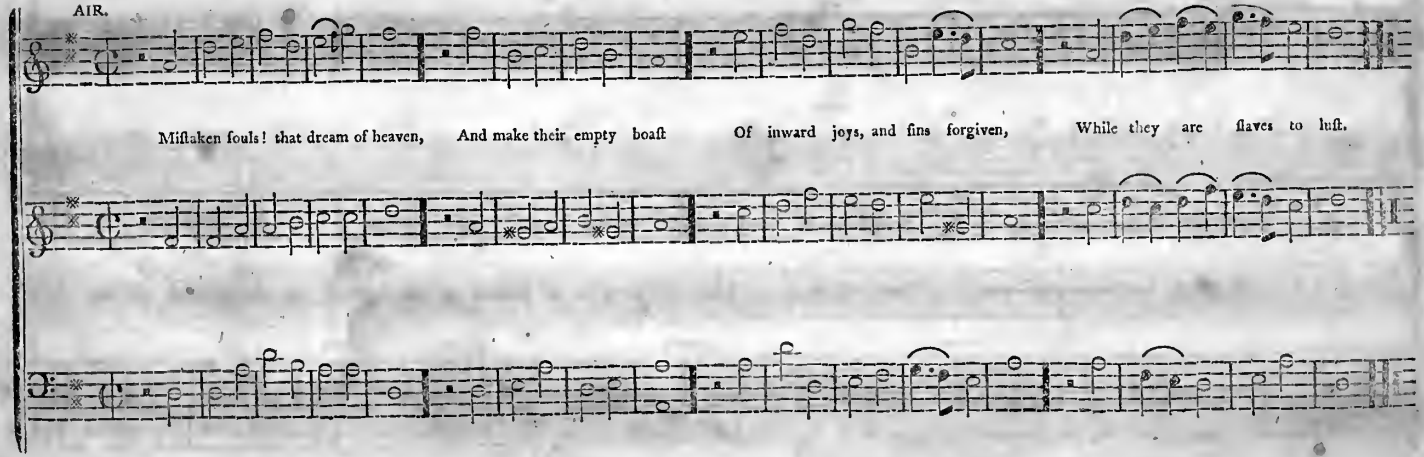
MORNING HYMN. L. M.

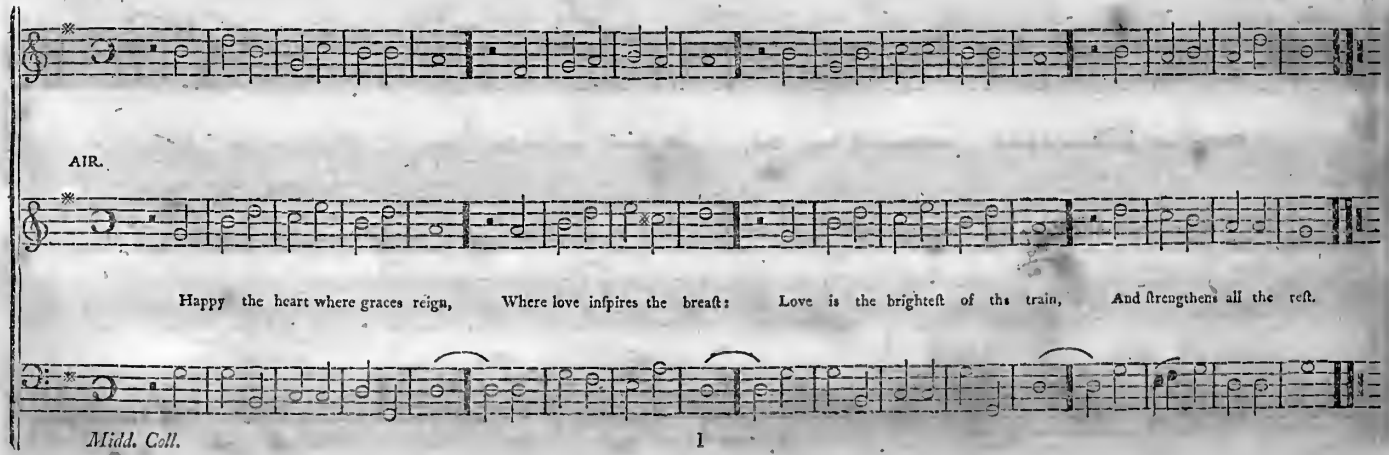


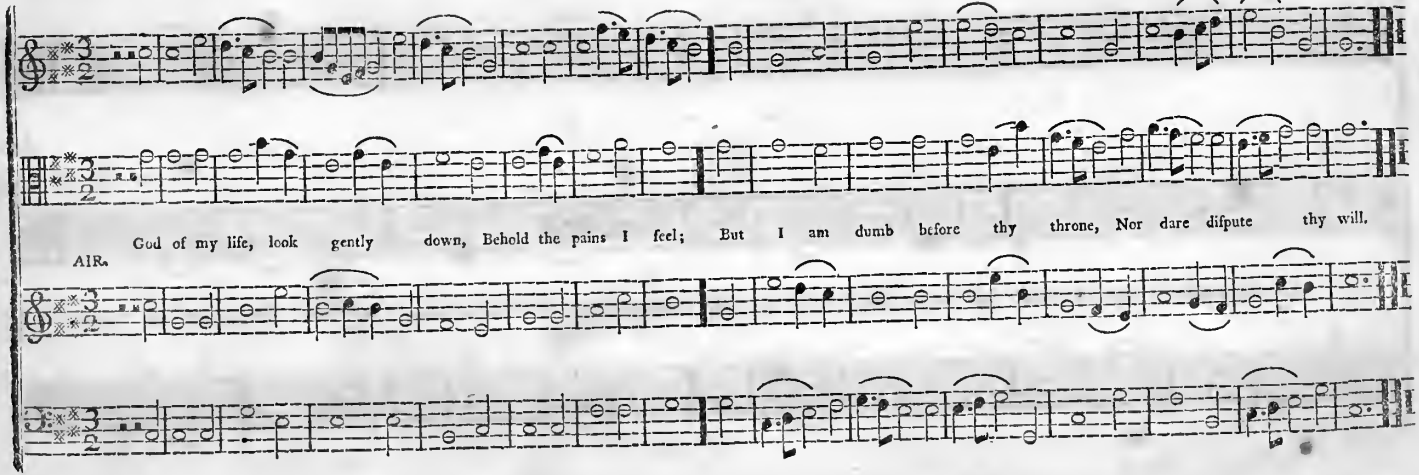

AIR.
Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

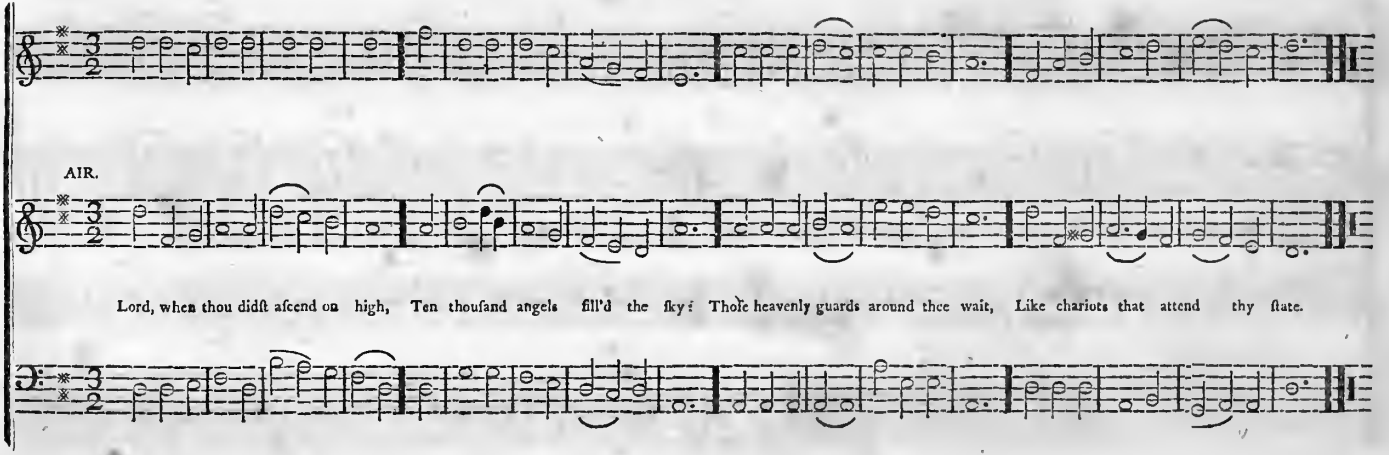

AIR.
To thine Almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.

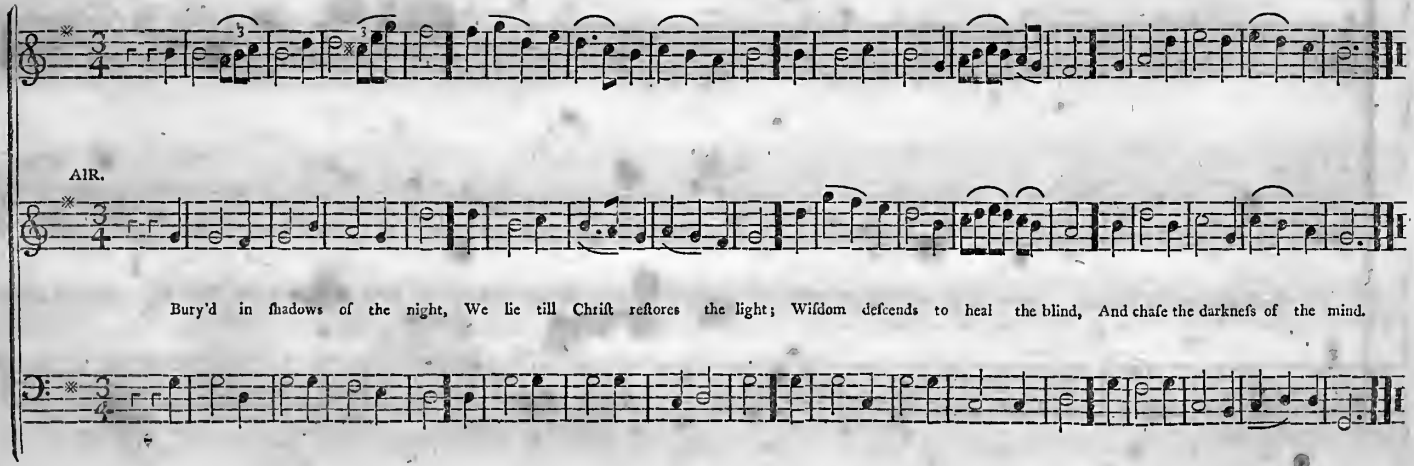

AIR.
'Tis by thine aid our troops prevail, And break united powers; Or burn their boasted fleets, or scale The proudest of their towers.

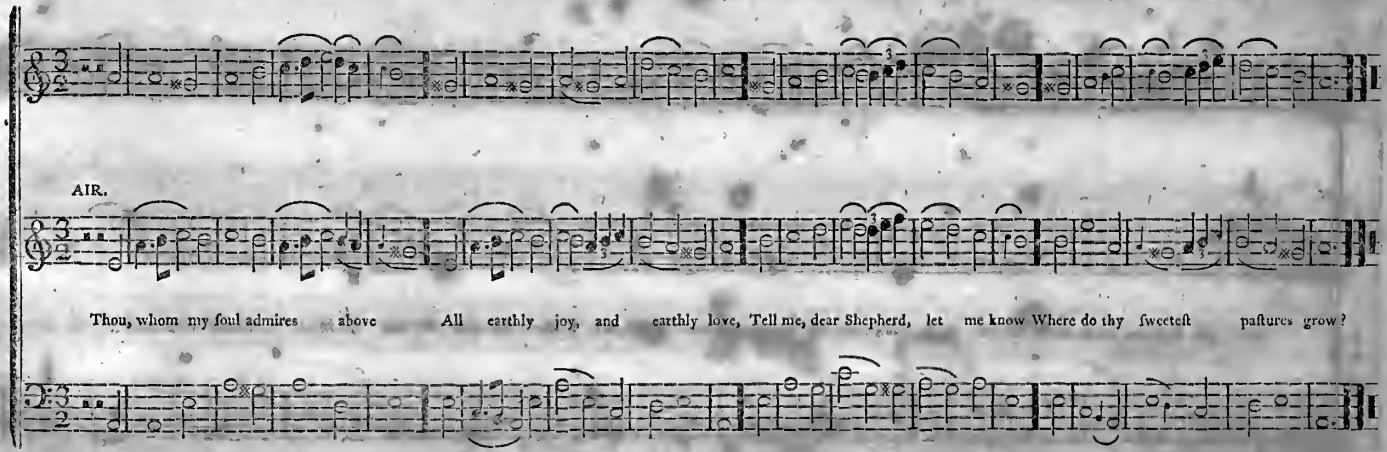

AIR.
Mistaken souls! that dream of heaven, And make their empty boast Of inward joys, and sins forgiven, While they are slaves to lust.

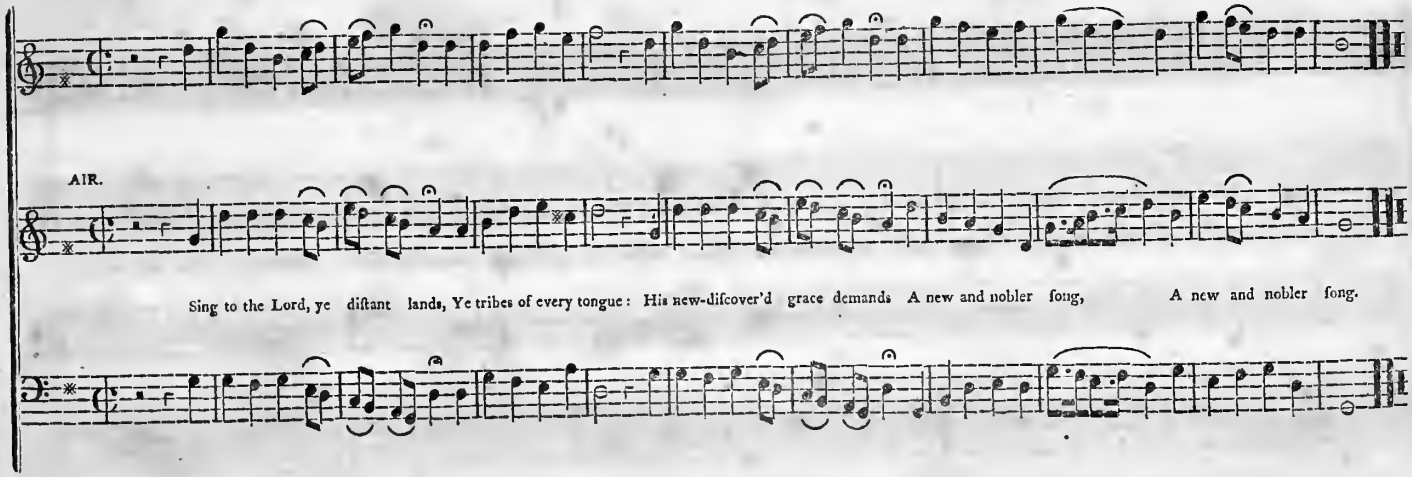

AIR.
Happy the heart where graces reign, Where love inſpires the breaſt: Love is the brighteſt of the train, And ſtrengthens all the reſt.
Midd. Coll.
1

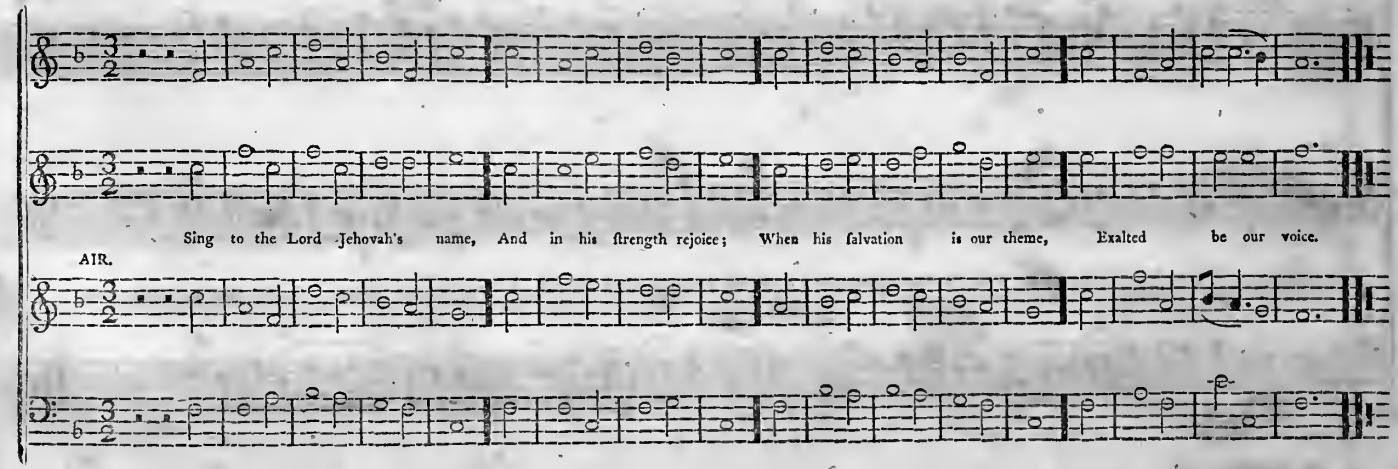

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare difpute thy will.
AIR.


AIR.
Lord, when thou didſt aſcend on high, Ten thouſand angels fill'd the ſky: Thoſe heavenly guards around thee wait, Like chariots that attend thy ſtate.

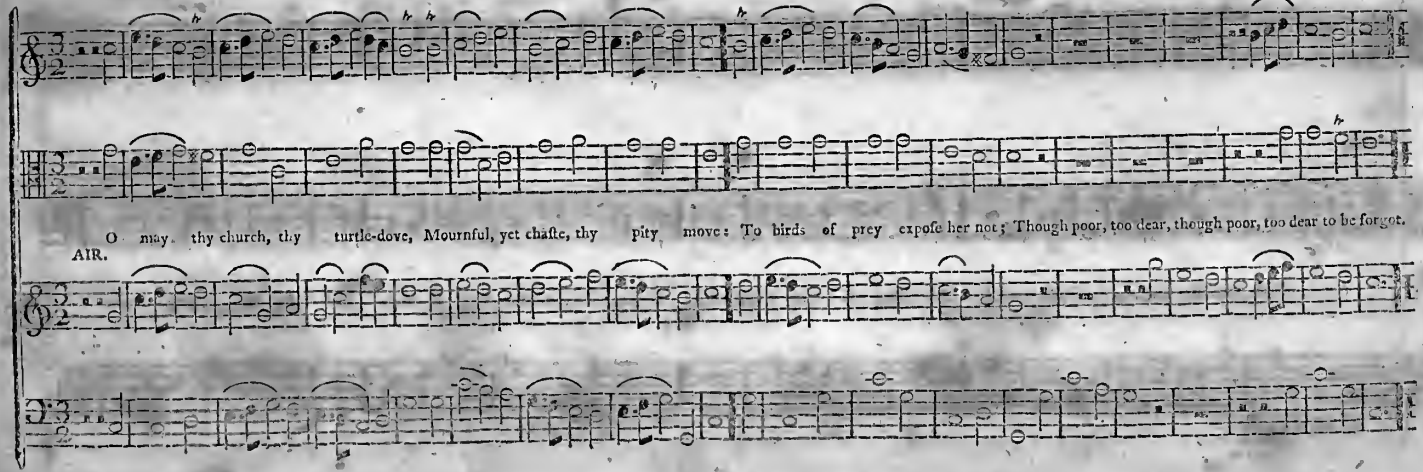

AIR.
Bury'd in ſhadows of the night, We lie till Chriſt reſtores the light; Wiſdom deſcends to heal the blind, And chaſe the darkneſs of the mind.

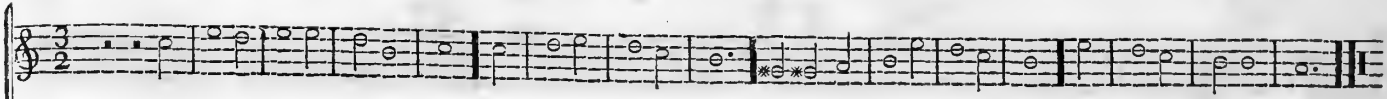

AIR.
Thou, whom my soul admires above All earthly joy, and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow?


AIR.
Sing to the Lord, ye diſtant lands, Ye tribes of every tongue: His new-diſcover'd grace demands A new and nobler ſong, A new and nobler ſong.

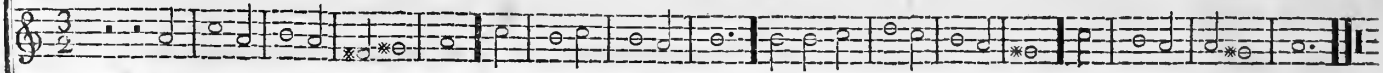

Sing to the Lord Jehovah's name, And in his ſtrength rejoice; When his ſalvation is our theme, Exalted be our voice.
AIR.

MORETON. L. M. *Dr. Arnold.*

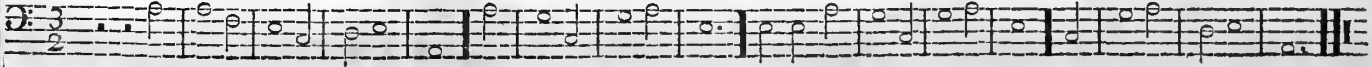




AIR.



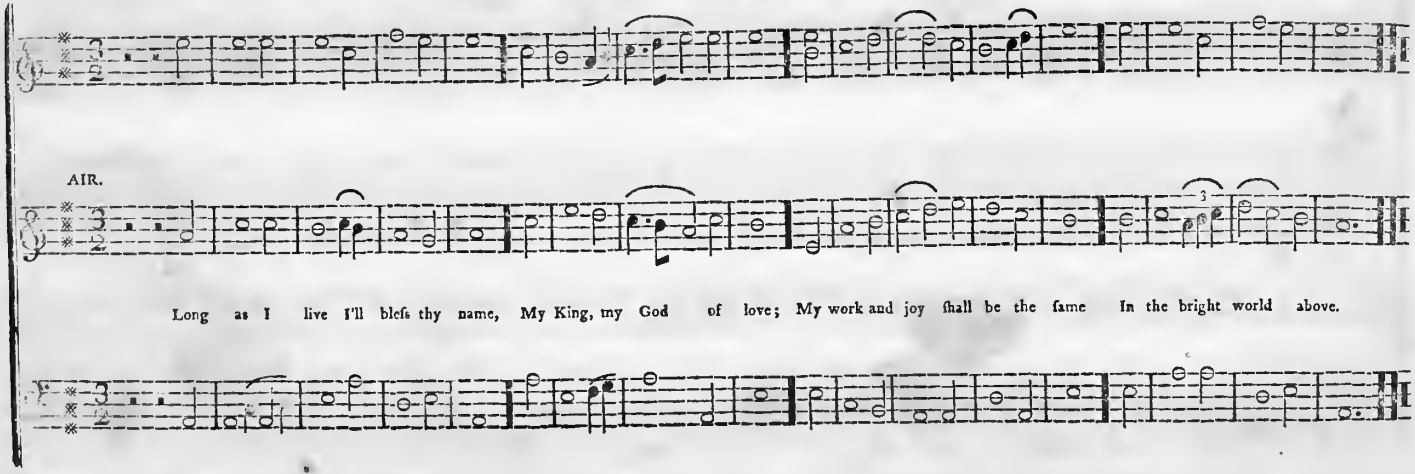
With earneſt longings of the mind, My God, to thee I look; So pants the hunted hart to find And taſte the cooling brook.

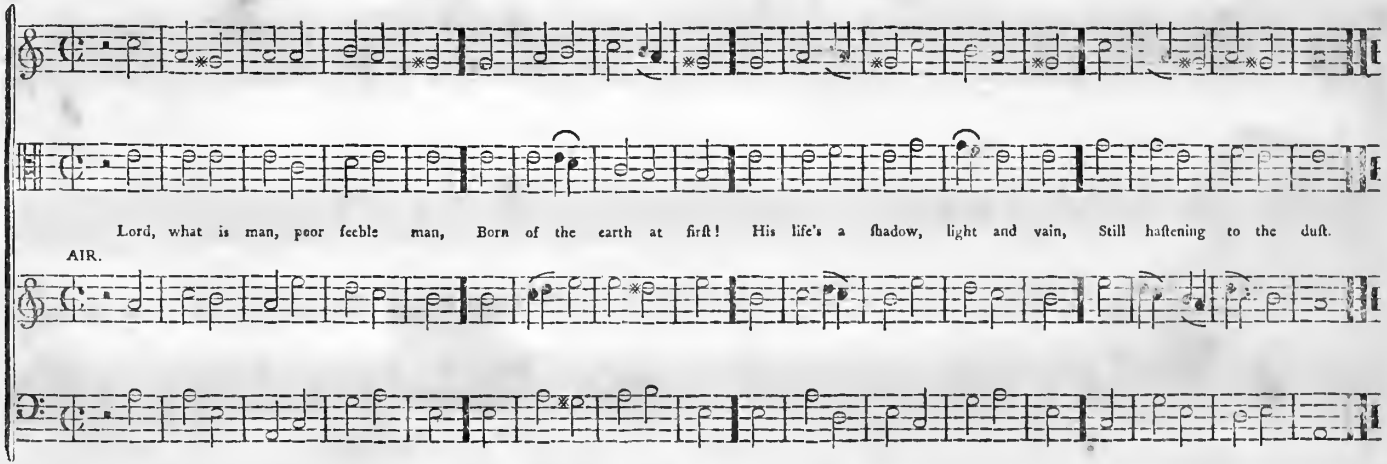


Midd. Coll. K

BARBY. C. M.

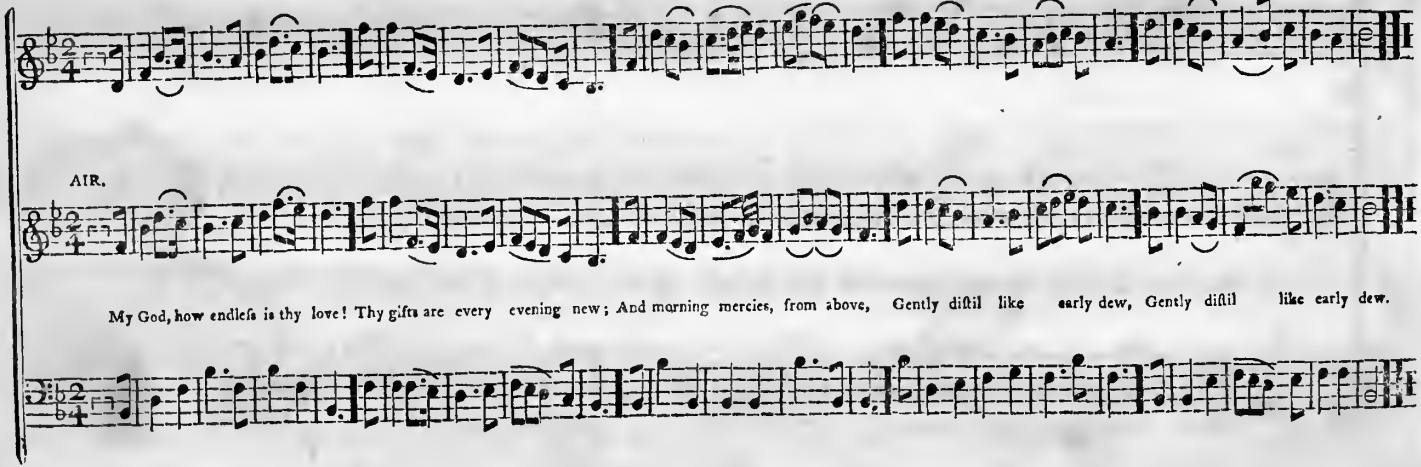
W. Tansur.

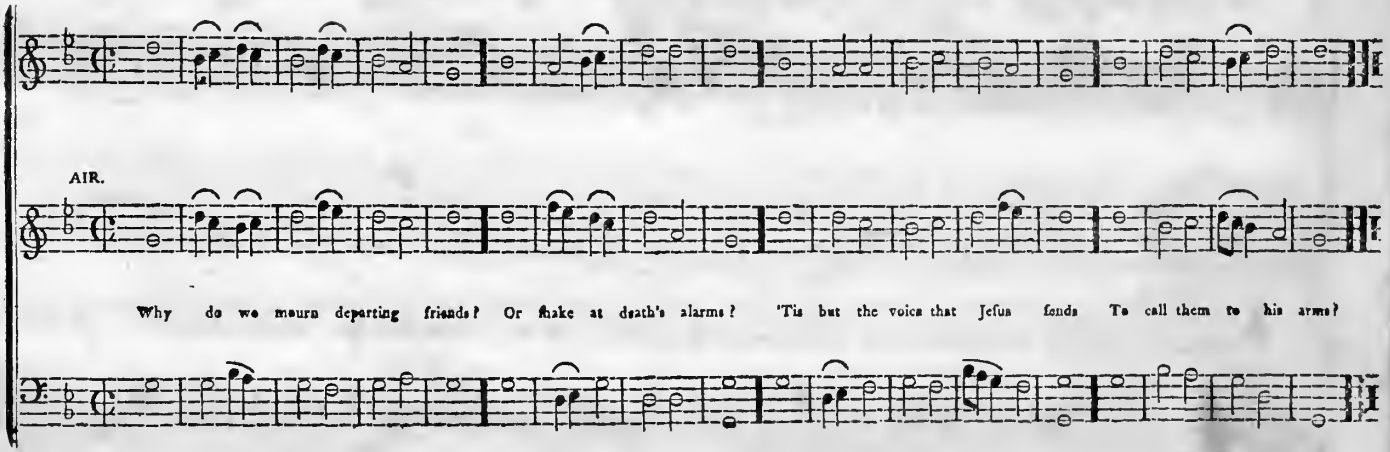


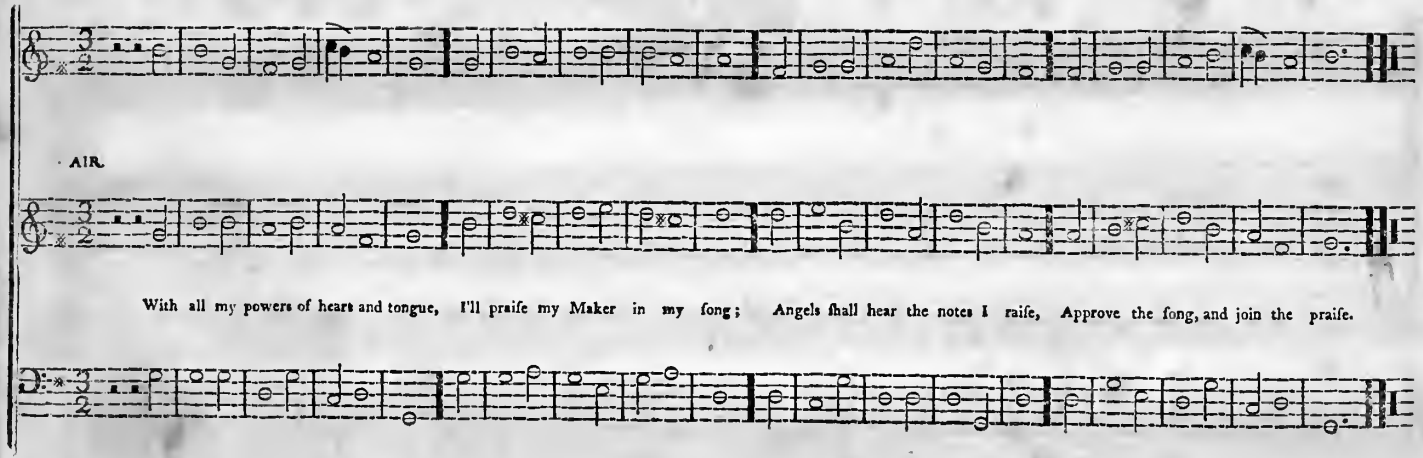

Lord, what is man, poor feeble man, Born of the earth at firſt! His life's a ſhadow, light and vain, Still haſtening to the duſt.
AIR.

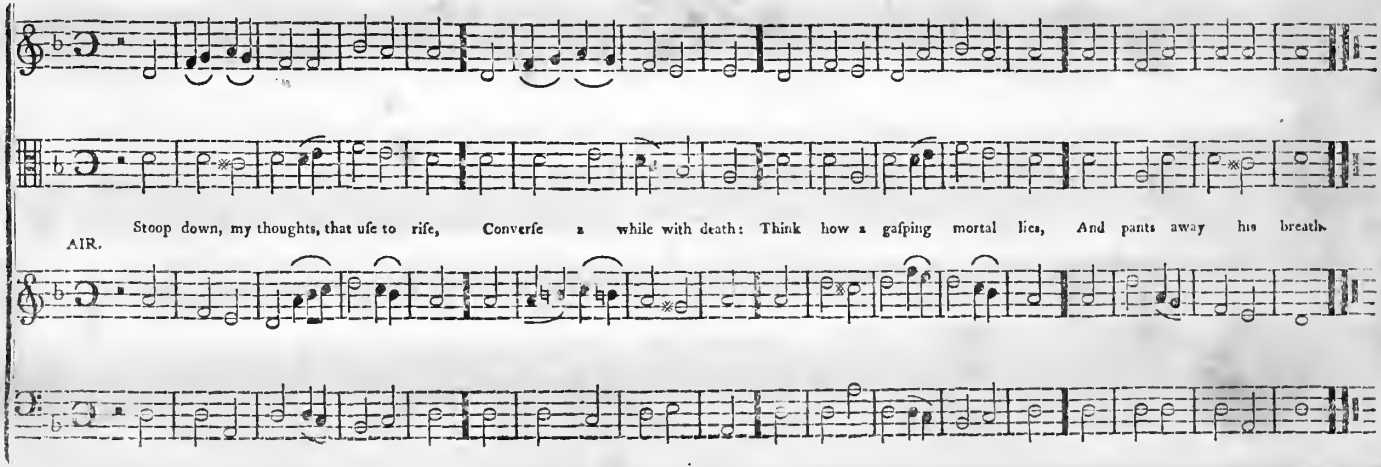
NANTWICH. L. M.

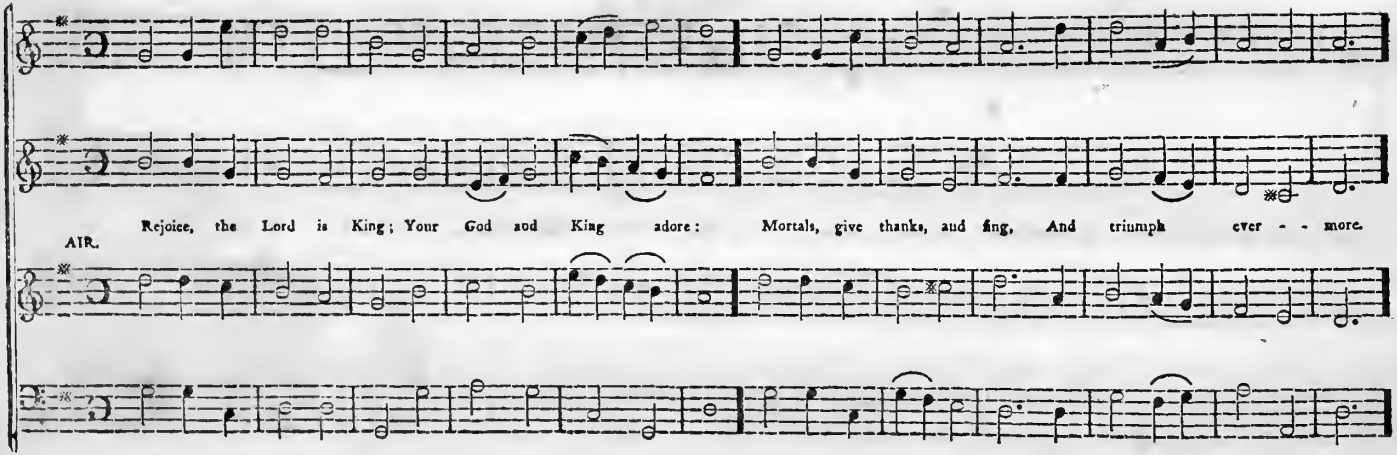
M. MADAN.

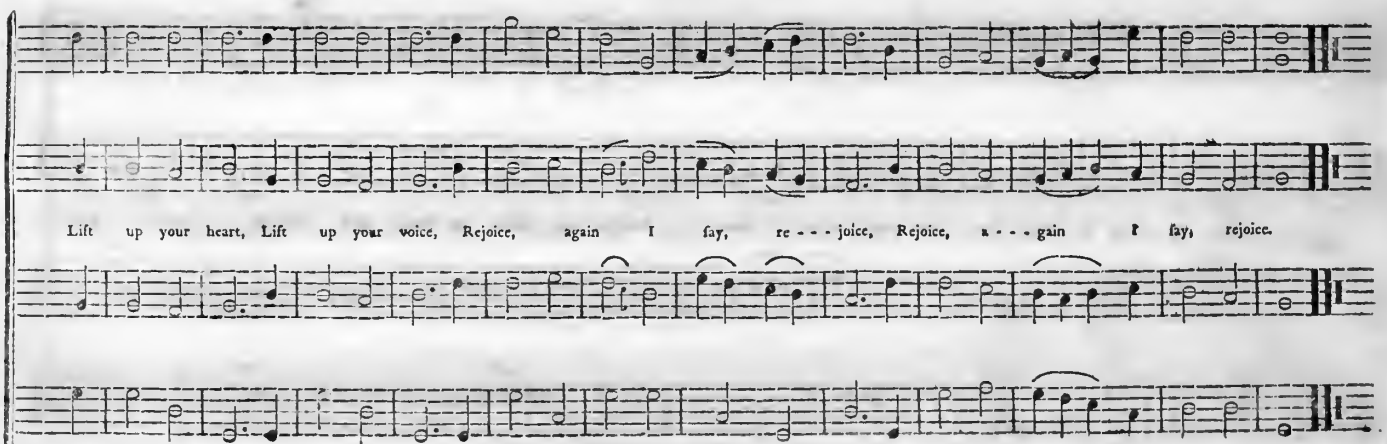


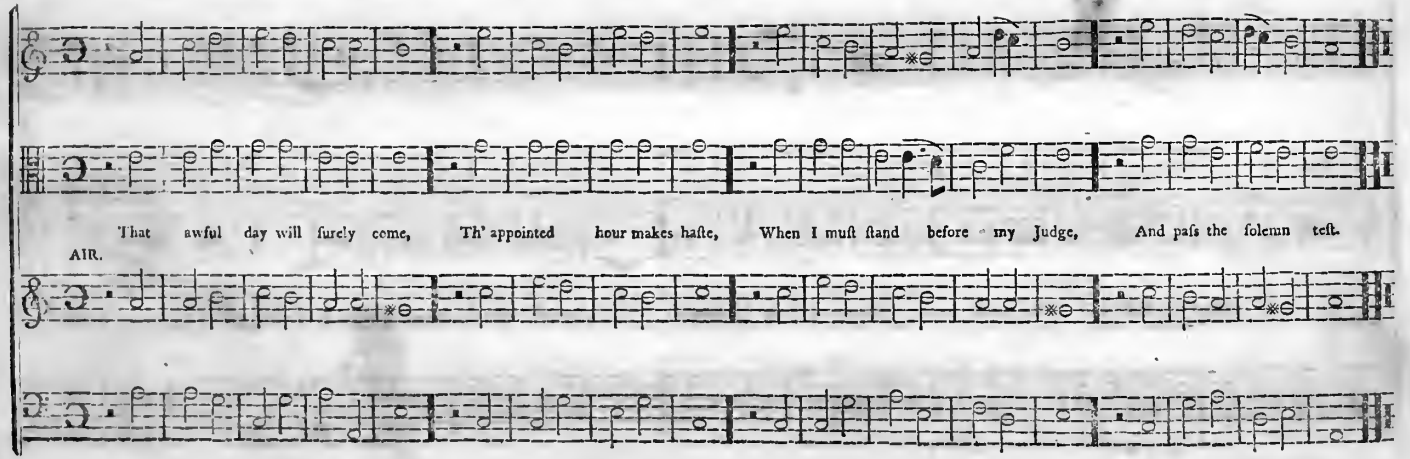

AIR.
Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms?

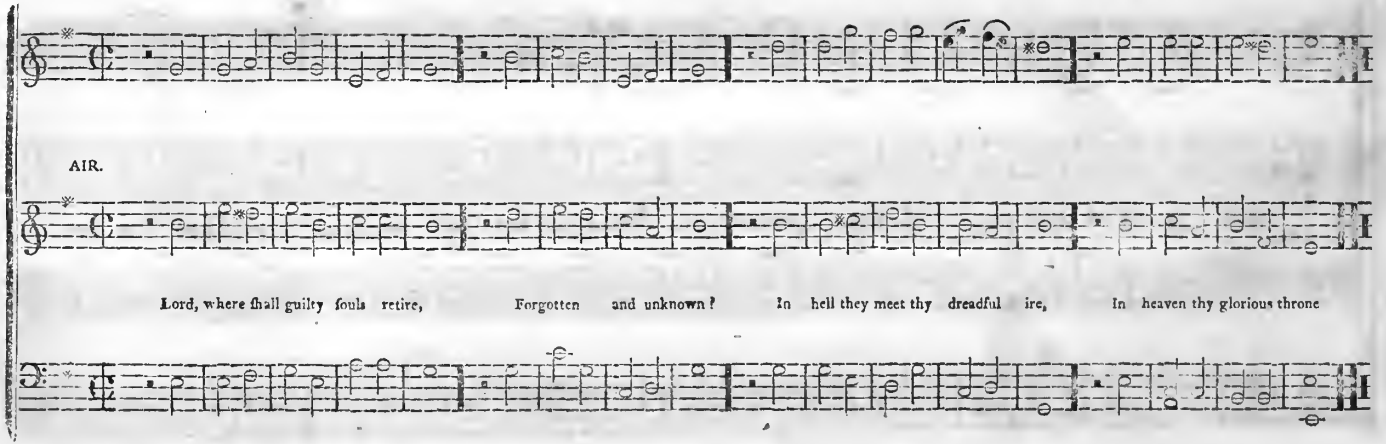

AIR.
With all my powers of hearts and tongue, I'll praiſe my Maker in my ſong; Angels ſhall hear the notes I raiſe, Approve the ſong, and join the praiſe.

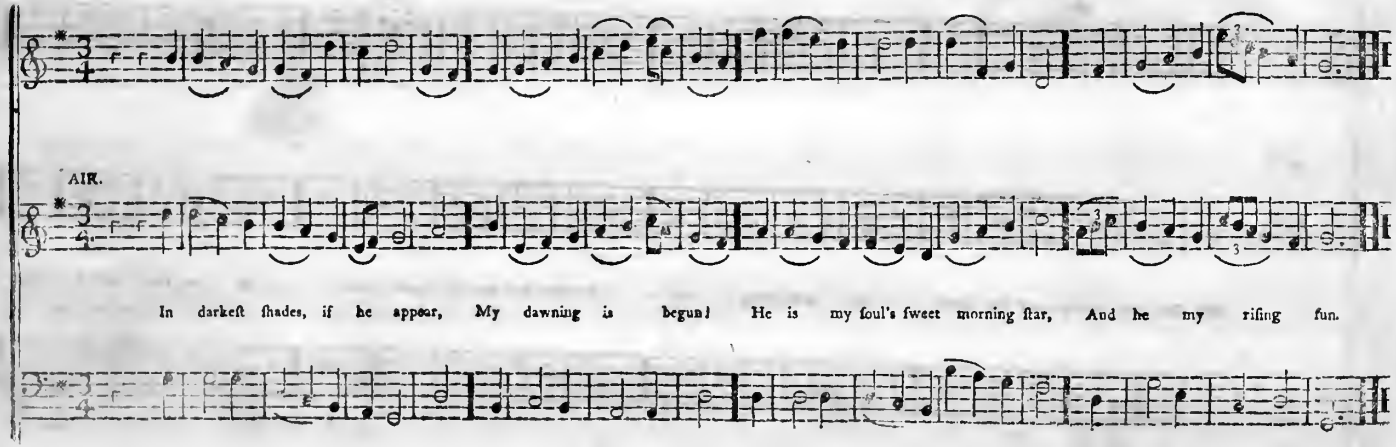

Stoop down, my thoughts, that use to rise, Converse a while with death: Think how a gasping mortal lies, And pants away his breath.
AIR.

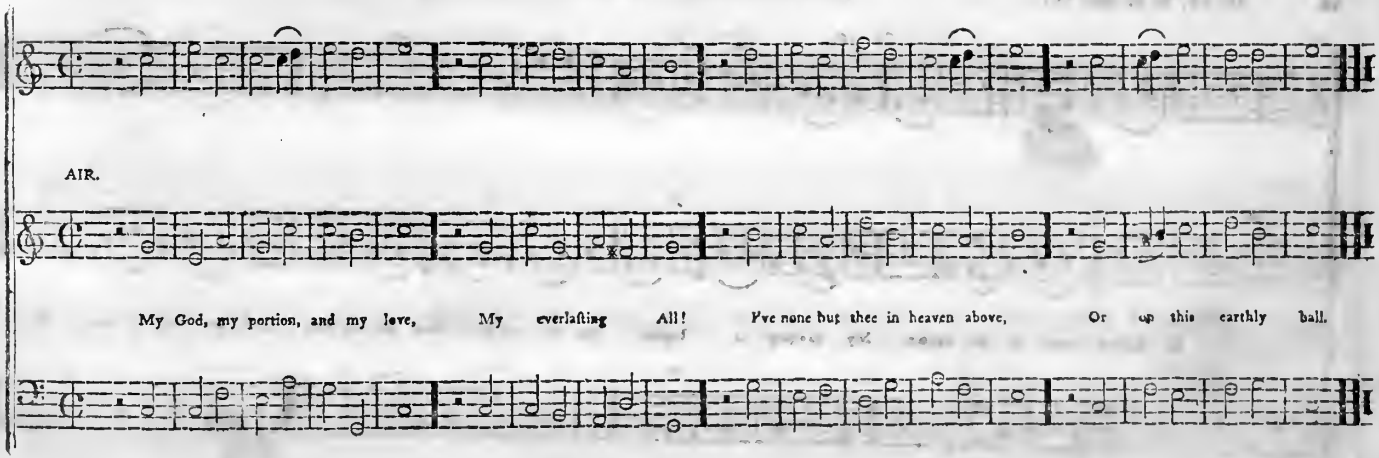

Rejoice, the Lord is King; Your God and King adore: Mortals, give thanks, and sing, And triumph ever - - more.
AIR.

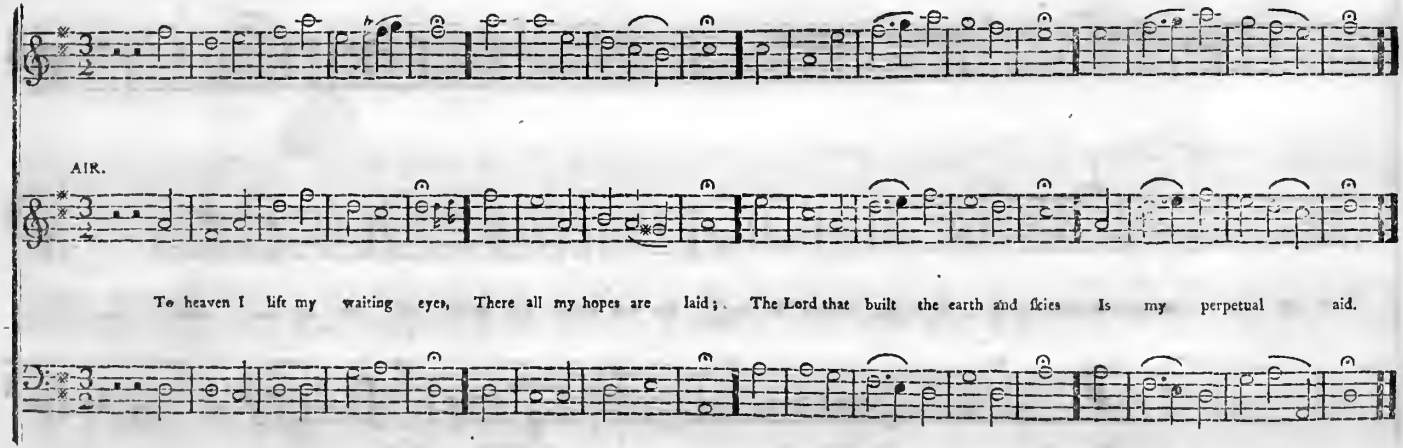

Lift up your heart, Lift up your voice, Rejoice, again I say, re - - - joice, Rejoice, a - - - gain I say, rejoice.

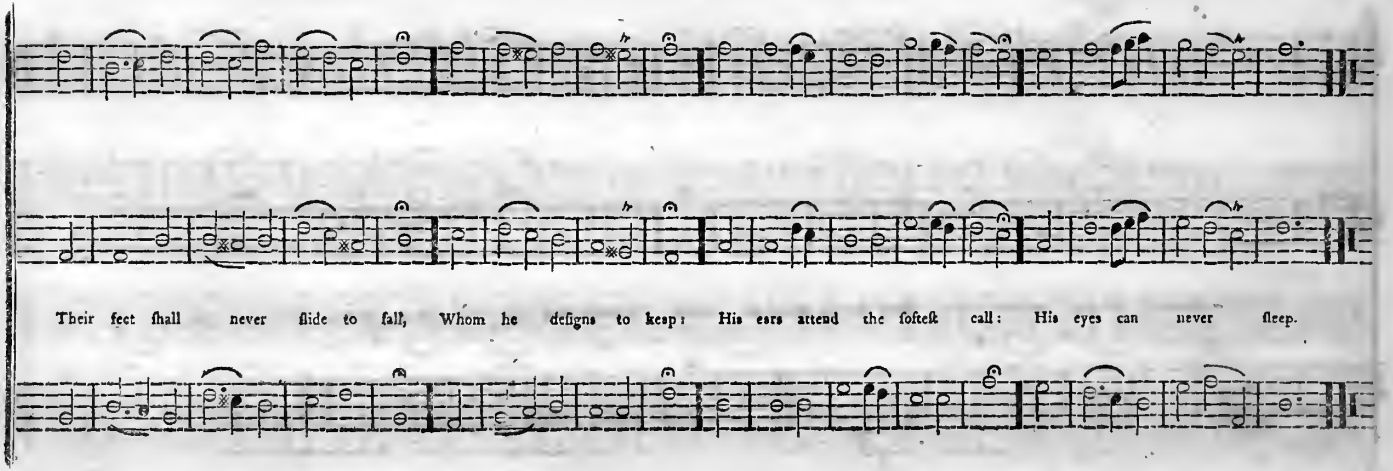

That awful day will ſurely come, Th' appointed hour makes haſte, When I muſt ſtand before my Judge, And paſs the ſolemn teſt.
AIR.

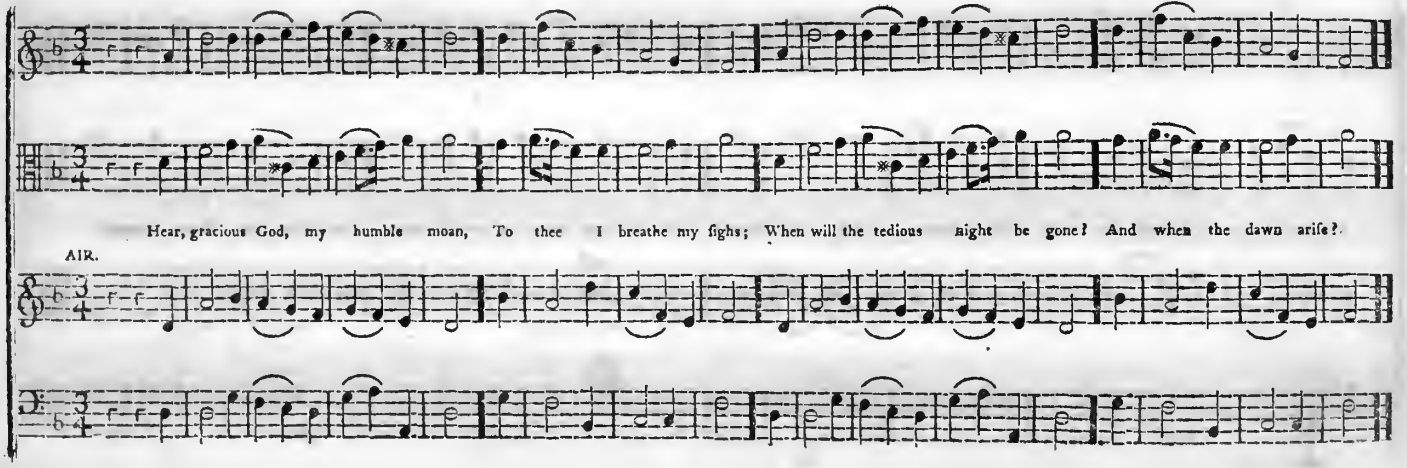

AIR.
Lord, where ſhall guilty ſouls retire, Forgotten and unknown? In hell they meet thy dreadful ire, In heaven thy glorious throne

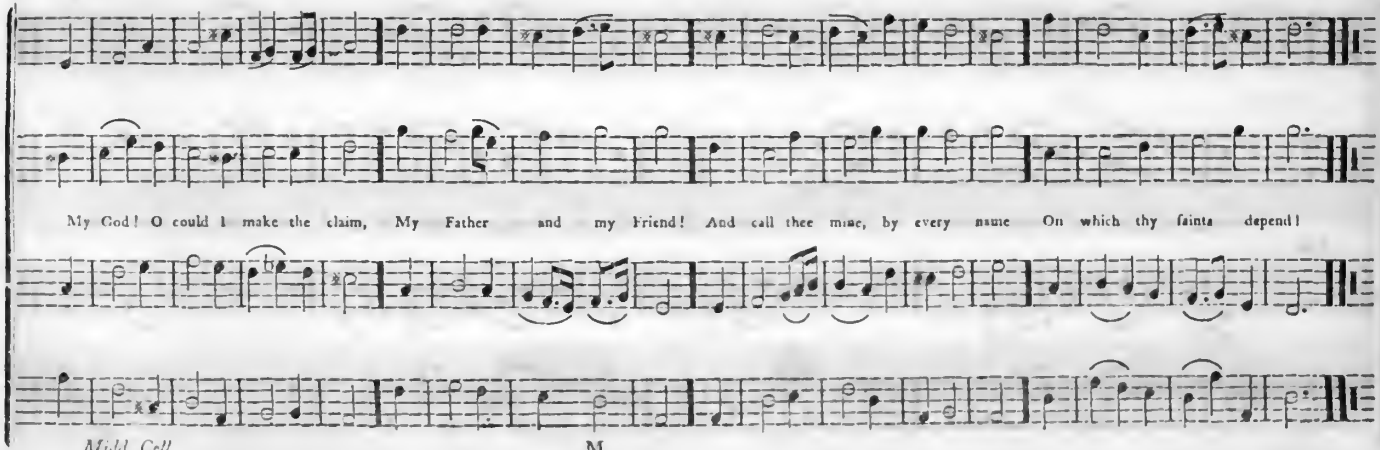

AIR.
In darkeſt ſhades, if he appear, My dawning is begun! He is my ſoul's ſweet morning ſtar, And he my riſing ſun.


AIR.
My God, my portion, and my love, My everlasting All! I've none but thee in heaven above, Or on this earthly ball.


AIR.
To heaven I lift my waiting eyes, There all my hopes are laid; The Lord that built the earth and skies Is my perpetual aid.


Their feet ſhall never ſlide to fall, Whom he deſigns to keep: His ears attend the ſofteſt call: His eyes can never ſleep.


Hear, gracious God, my humble moan, To thee I breathe my sighs; When will the tedious night be gone? And when the dawn arise?
AIR.

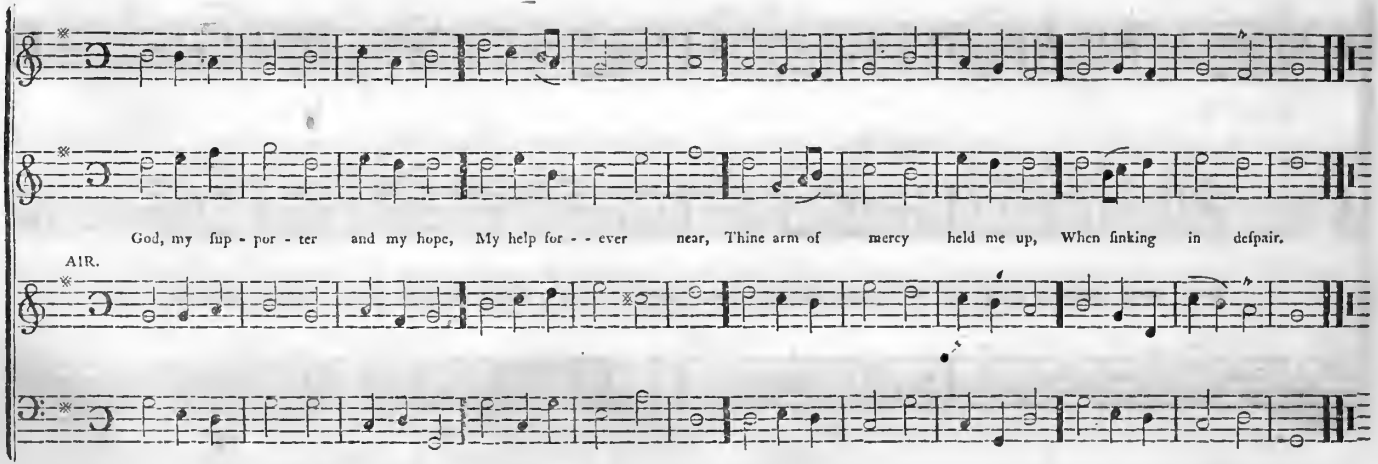

My God! O could I make the claim, My Father and my Friend! And call thee mine, by every name On which thy saints depend!

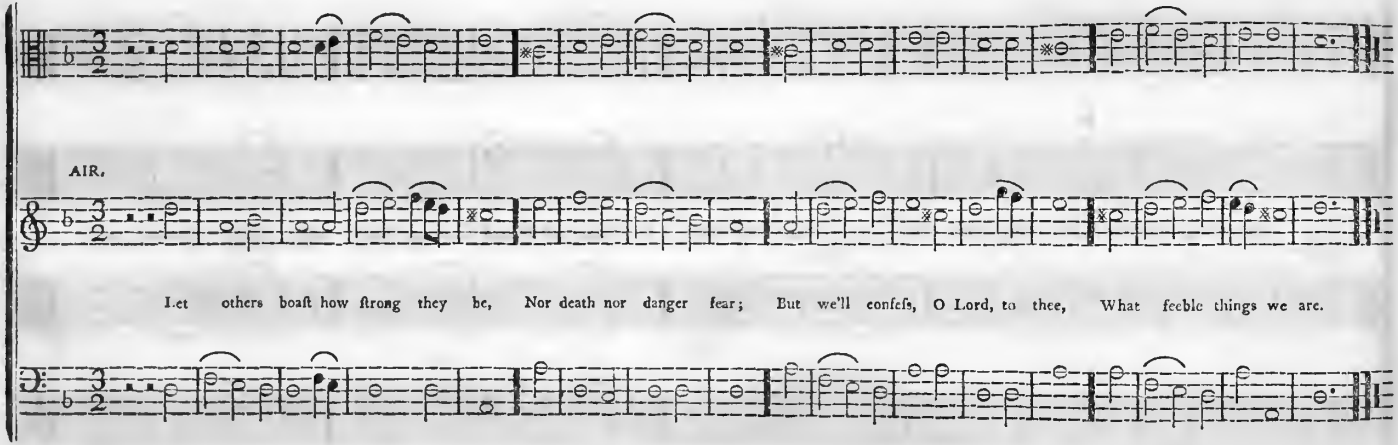
Midd. Cell. M

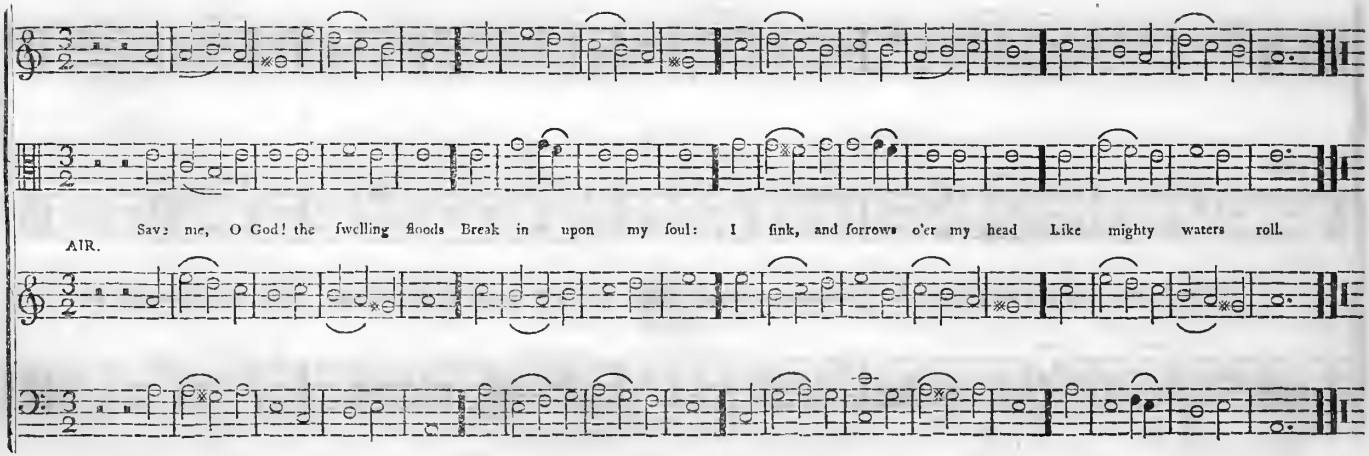
Moderate.

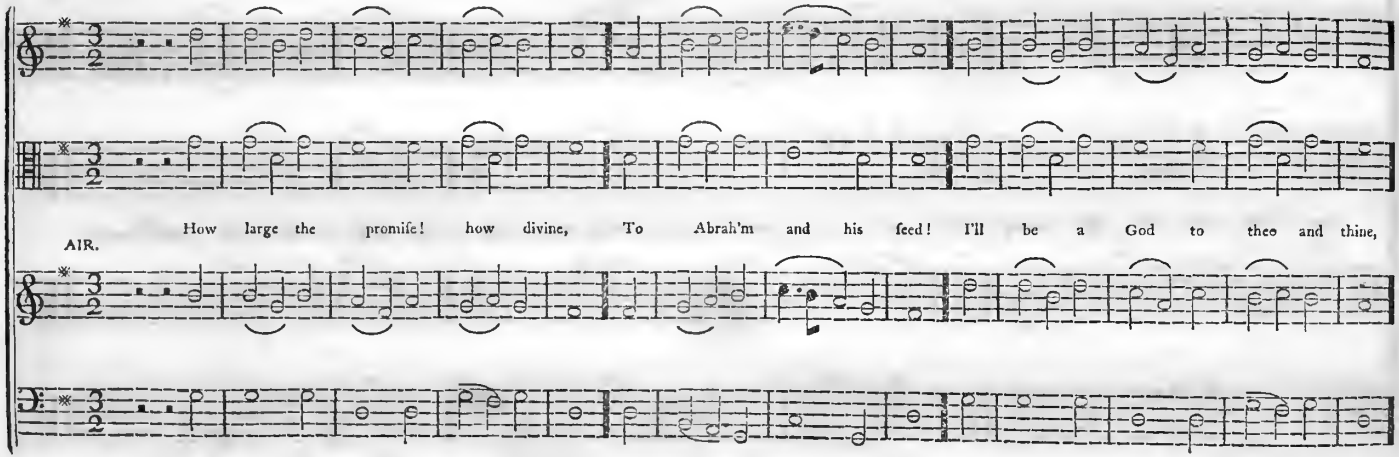
AIR.

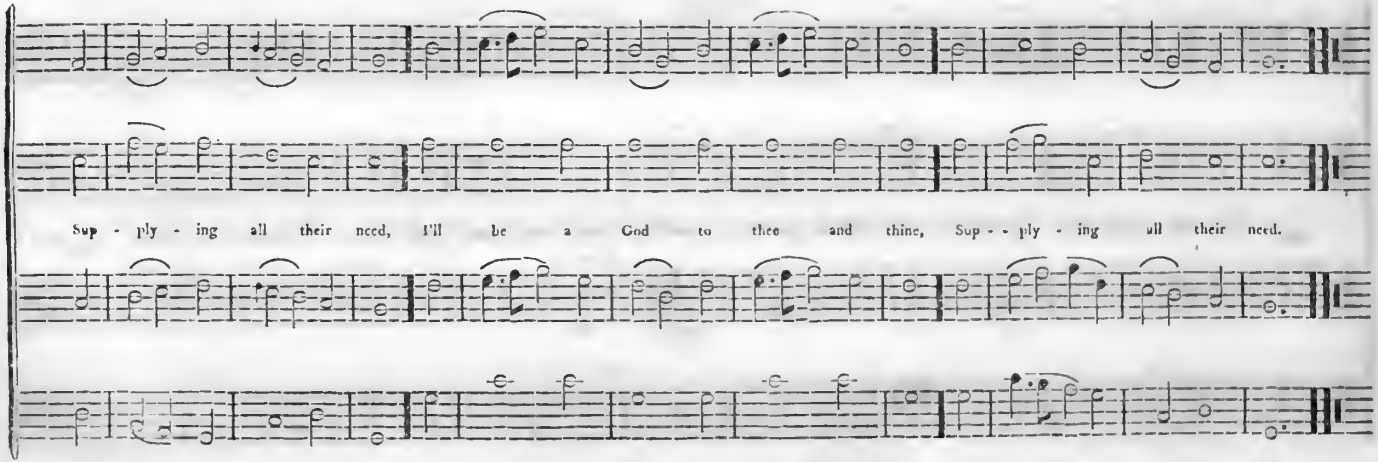
From loweſt depths of wo, To God I ſend my cry; Lord, hear my ſuppli - - cating voice, And graciouſly reply.

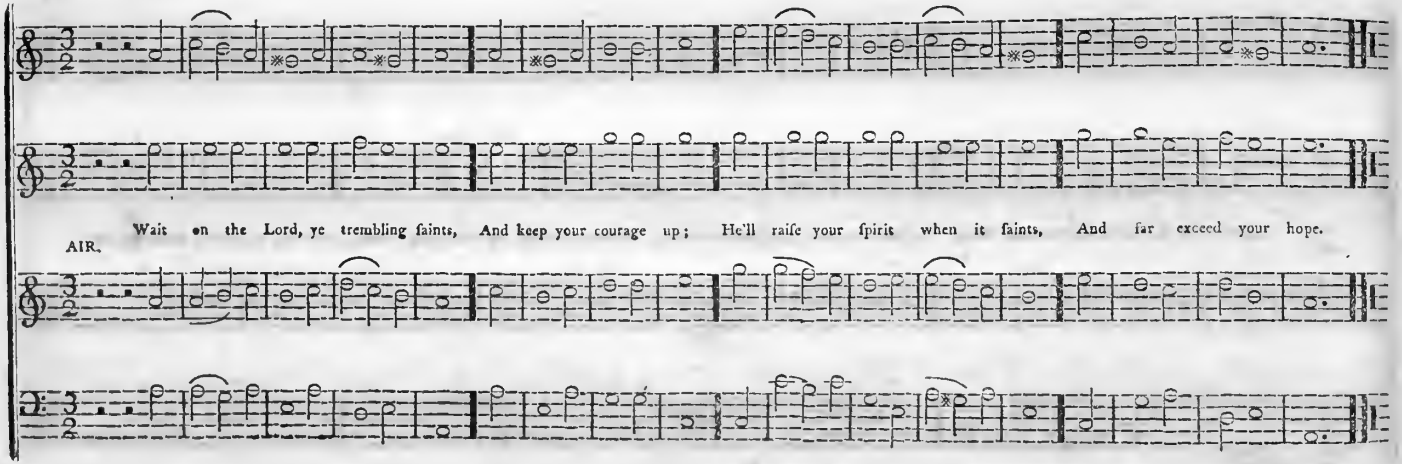

God, my ſup - por - ter and my hope, My help for - - ever near, Thine arm of mercy held me up, When ſinking in deſpair.
AIR.

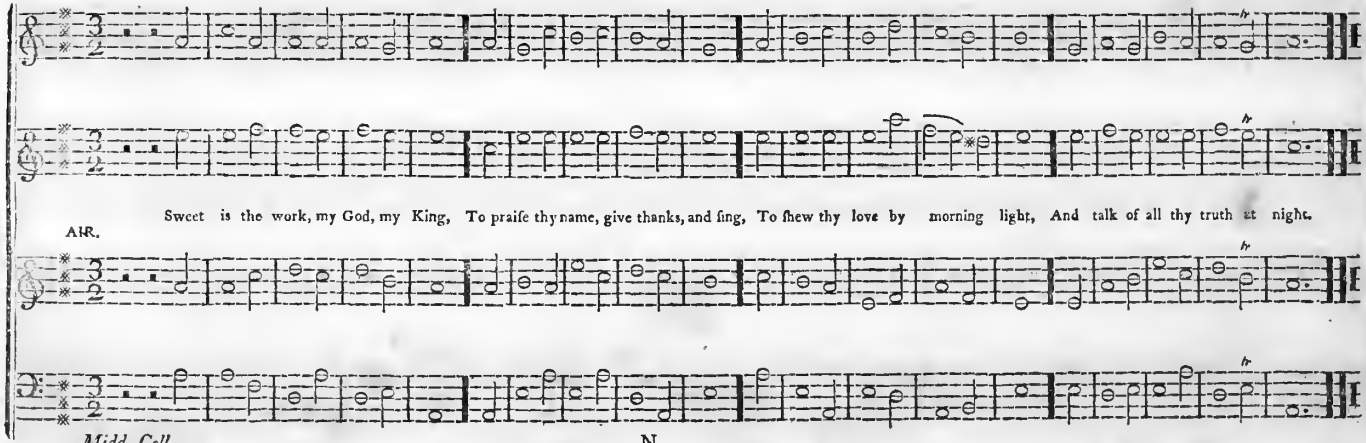

AIR.
Let others boaſt how ſtrong they be, Nor death nor danger fear; But we'll confeſs, O Lord, to thee, What feeble things we are.

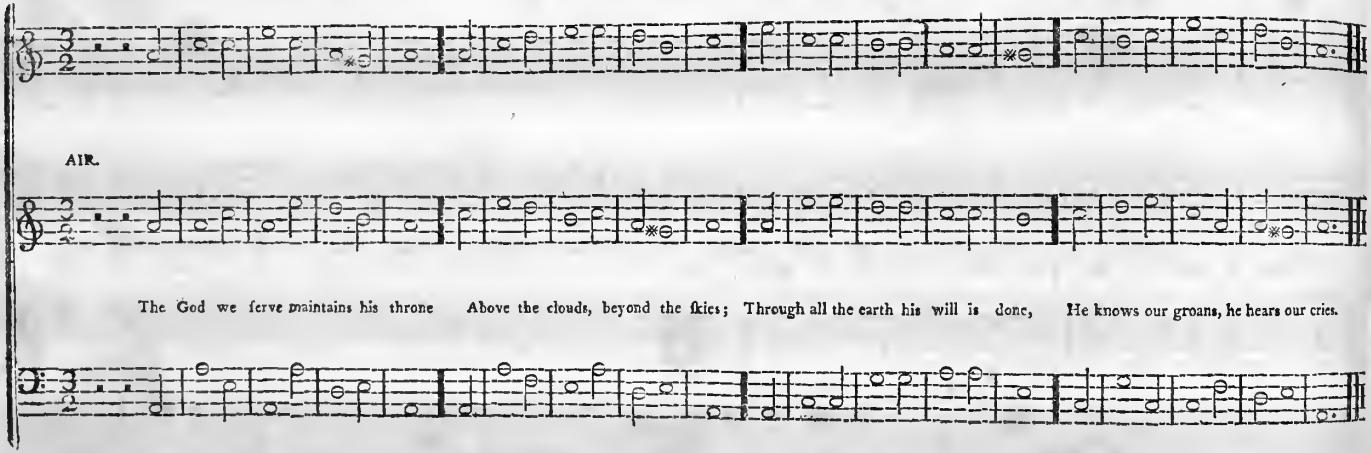

Save me, O God! the swelling floods Break in upon my soul: I sink, and sorrows o'er my head Like mighty waters roll.
AIR.

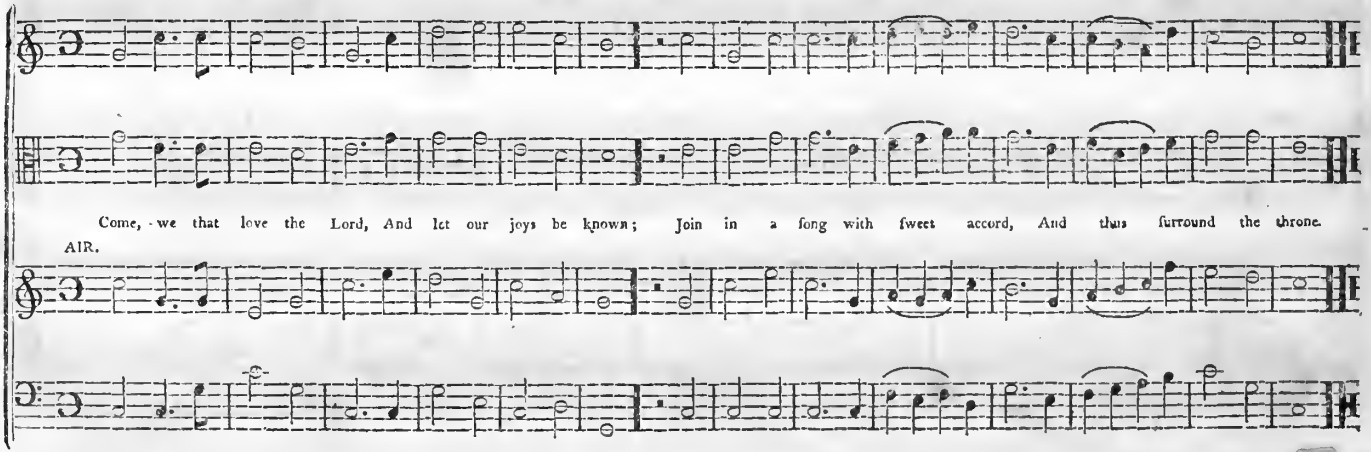

AIR.
How large the promise! how divine, To Abrah'm and his seed! I'll be a God to thee and thine,

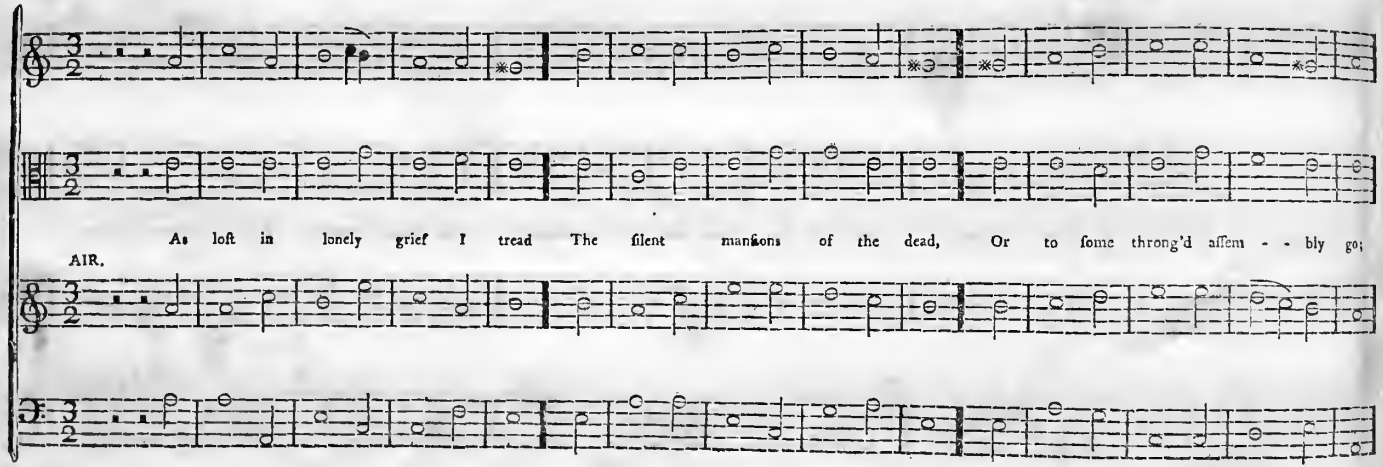

Sup - ply - ing all their need, I'll be a God to thee and thine, Sup - - ply - ing all their need.

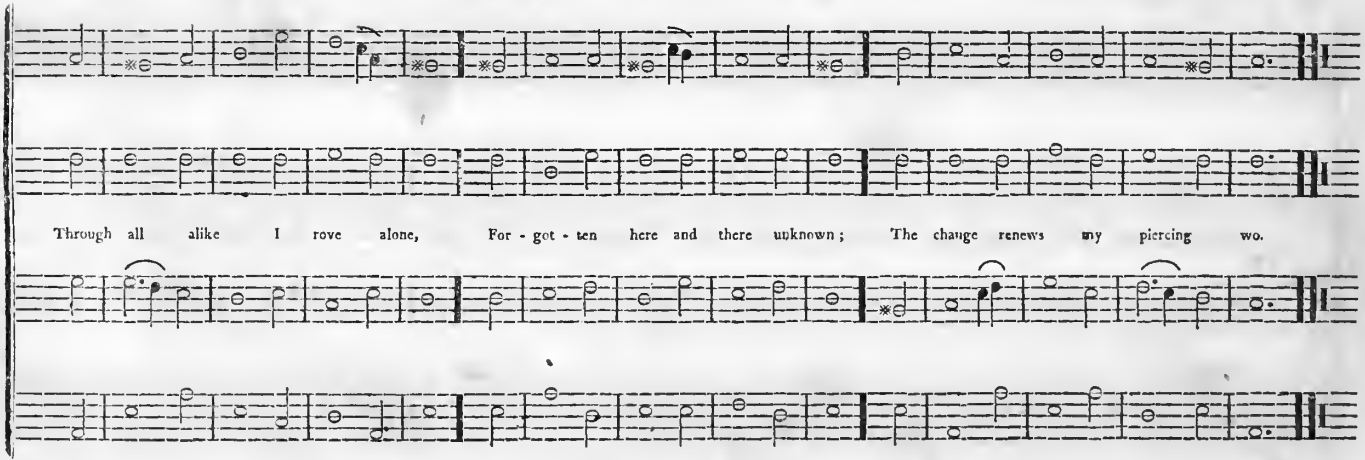

AIR.
Wait on the Lord, ye trembling saints, And keep your courage up; He'll raise your spirit when it faints, And far exceed your hope.

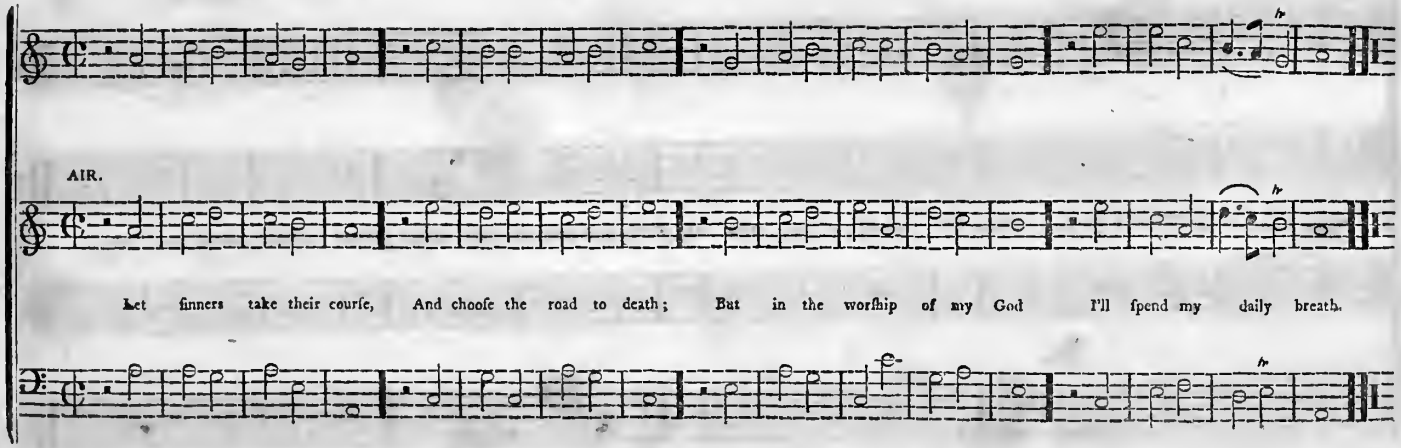

Sweet is the work, my God, my King, To praiſe thy name, give thanks, and ſing, To ſhew thy love by morning light, And talk of all thy truth at night.
AIR.
Midd. Coll.

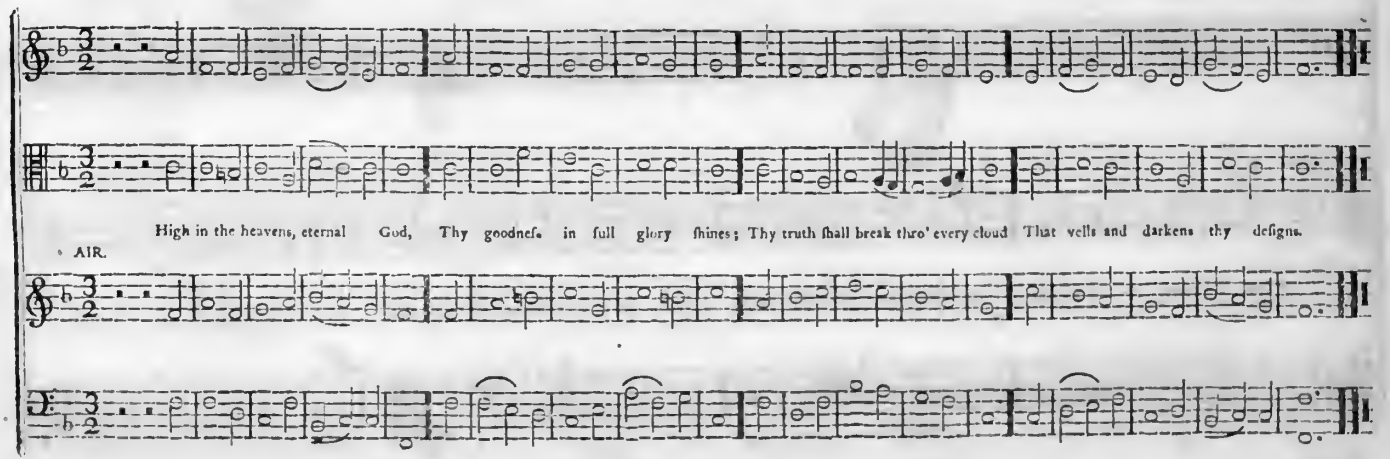

AIR.
The God we serve maintains his throne Above the clouds, beyond the skies; Through all the earth his will is done, He knows our groans, he hears our cries.

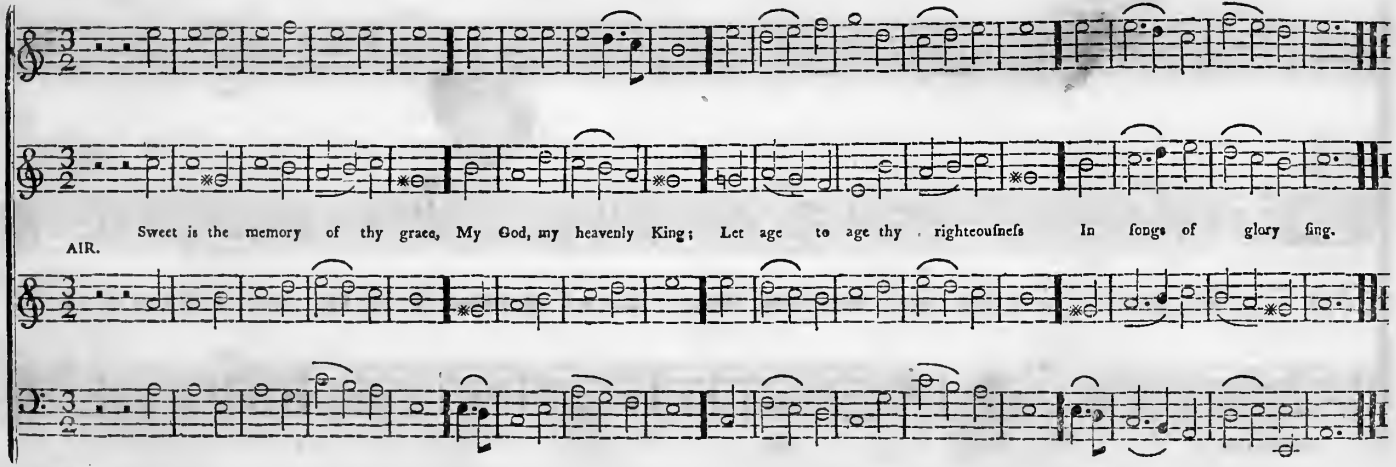

Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne.
AIR.

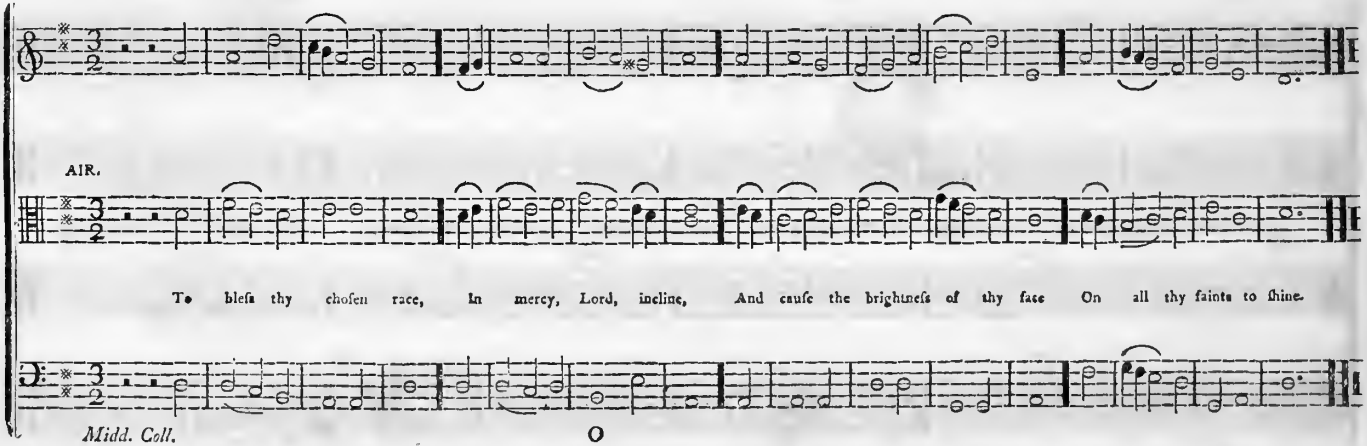

As loft in lonely grief I tread The filent manſions of the dead, Or to ſome throng'd aſſem - - bly go;
AIR.

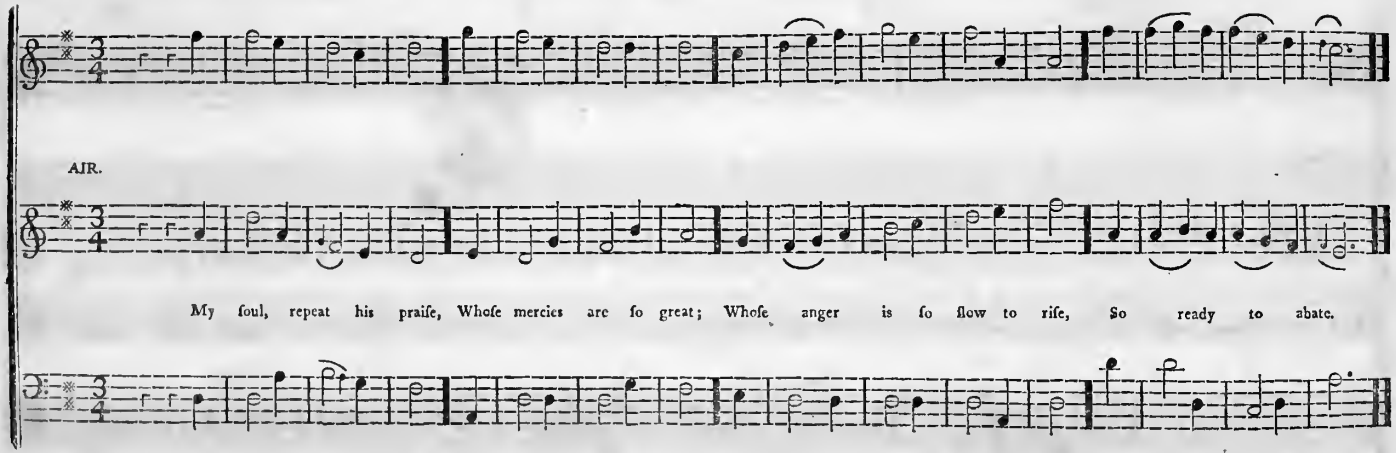

Through all alike I rove alone, For - got - ten here and there unknown; The change renews my piercing wo.

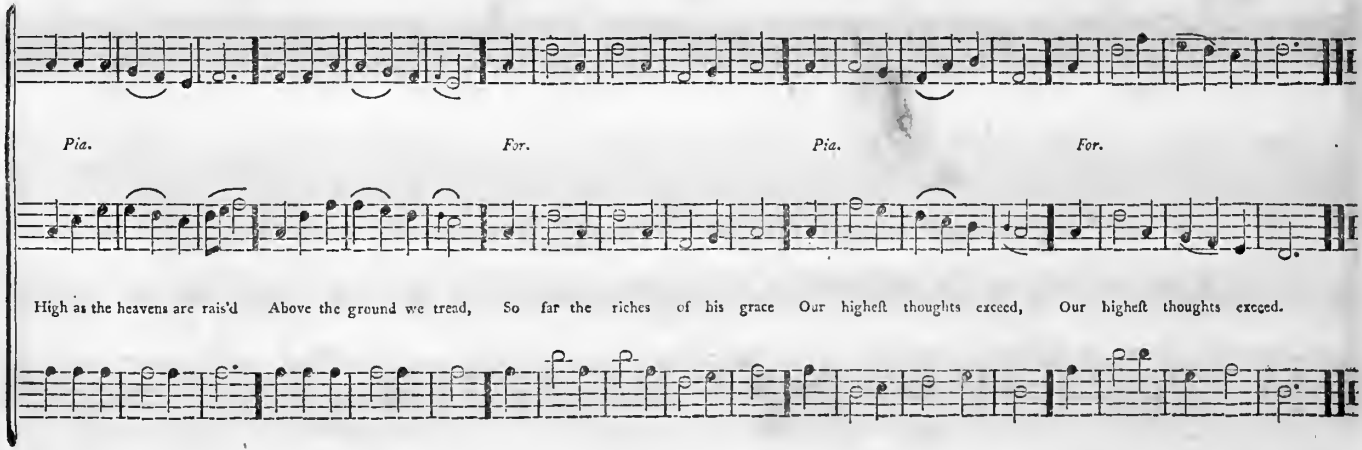

AIR.
Let finners take their courſe, And choofe the road to death; But in the worſhip of my God I'll ſpend my daily breath.

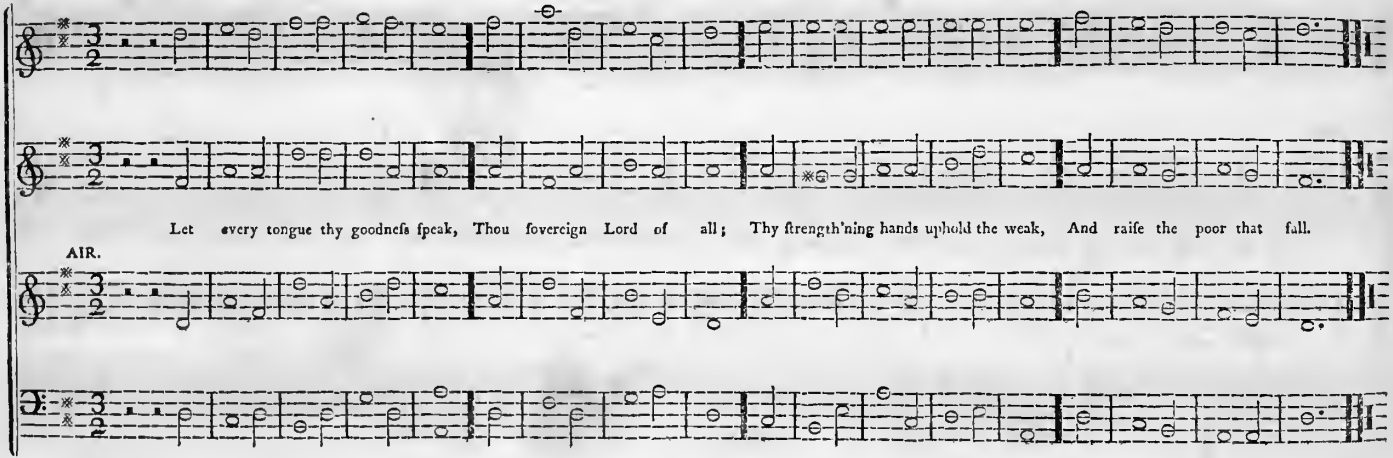

High in the heavens, eternal God, Thy goodnes in full glory shines; Thy truth shall break thro' every cloud That veils and darkens thy designs.
AIR.

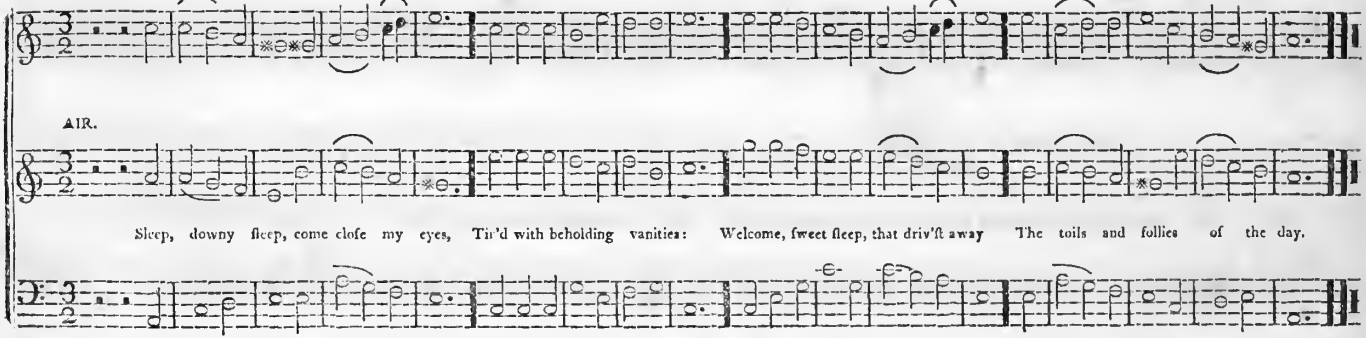

AIR.
Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness In songs of glory sing.


AIR.
To bless thy chosen race, In mercy, Lord, incline, And cause the brightness of thy face On all thy saints to shine.


AIR.
My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.


Pia.
For.
Pia.
For.
High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our higheſt thoughts exceed, Our higheſt thoughts exceed.


Let every tongue thy goodneſs ſpeak, Thou ſovereign Lord of all; Thy ſtrength'ning hands uphold the weak, And raiſe the poor that fall.
AIR.

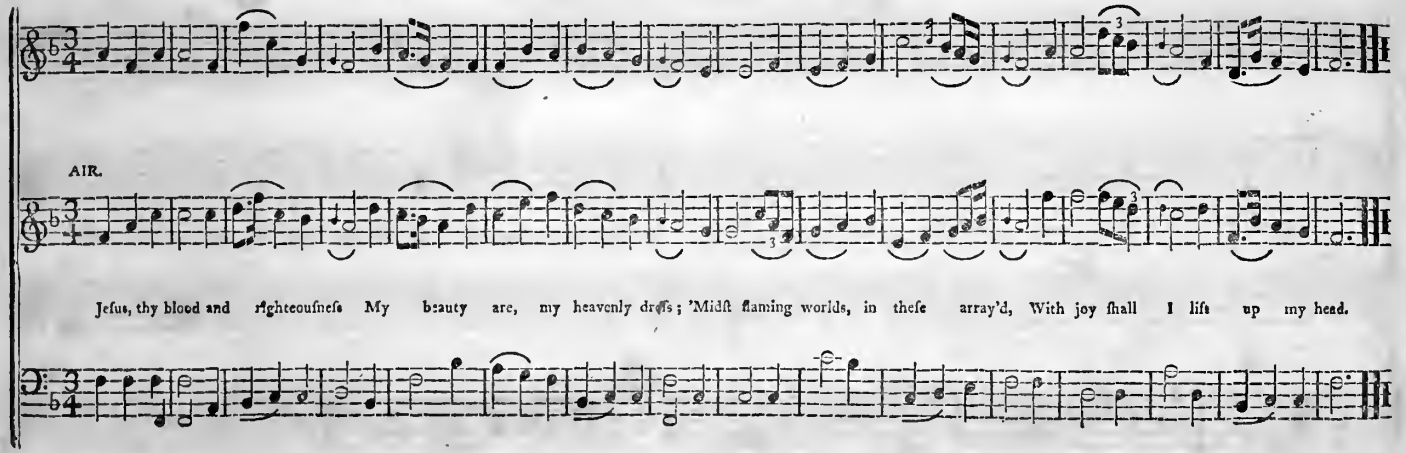


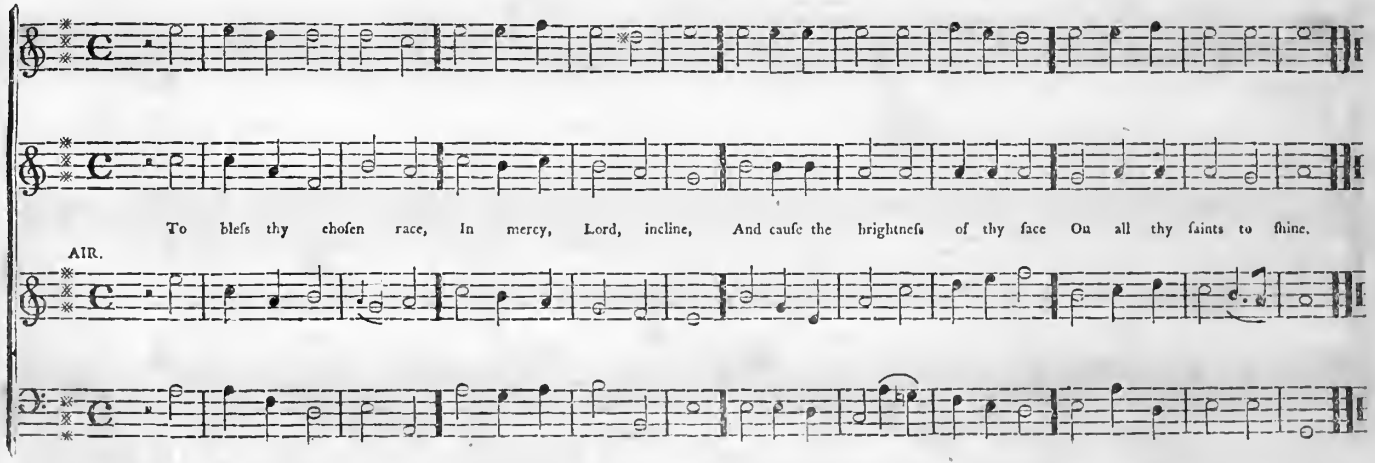
2 On thy ſoft boſom let me lie,
Forget the world, and learn to die:
O, Iſrael's watchful Shepherd, ſpread
Thy guardian angels round my bed.

3 Let not the ſpirits of the air,
Whilſt I repoſe, my ſoul enſnare;
But guard thy ſuppliant free from harms,
Claſp'd in thy everlaſting arms.

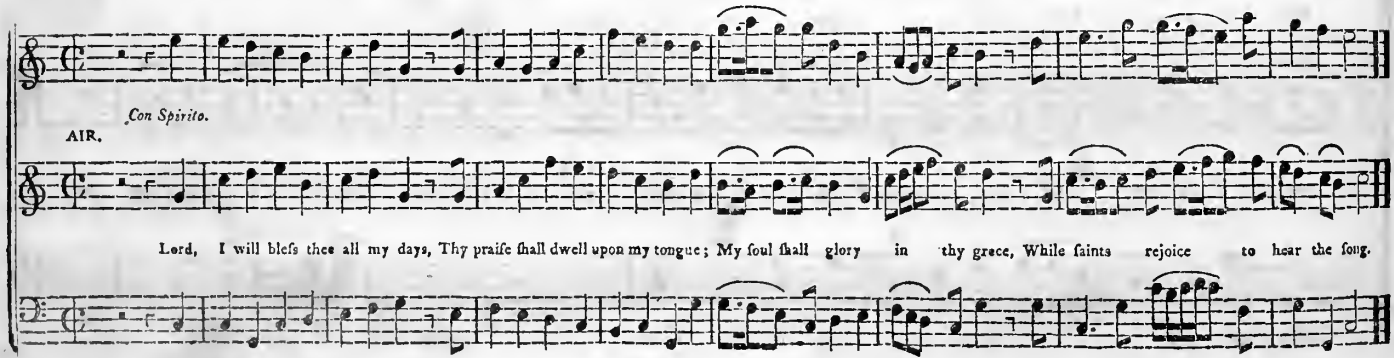
LEEDS. L. M.

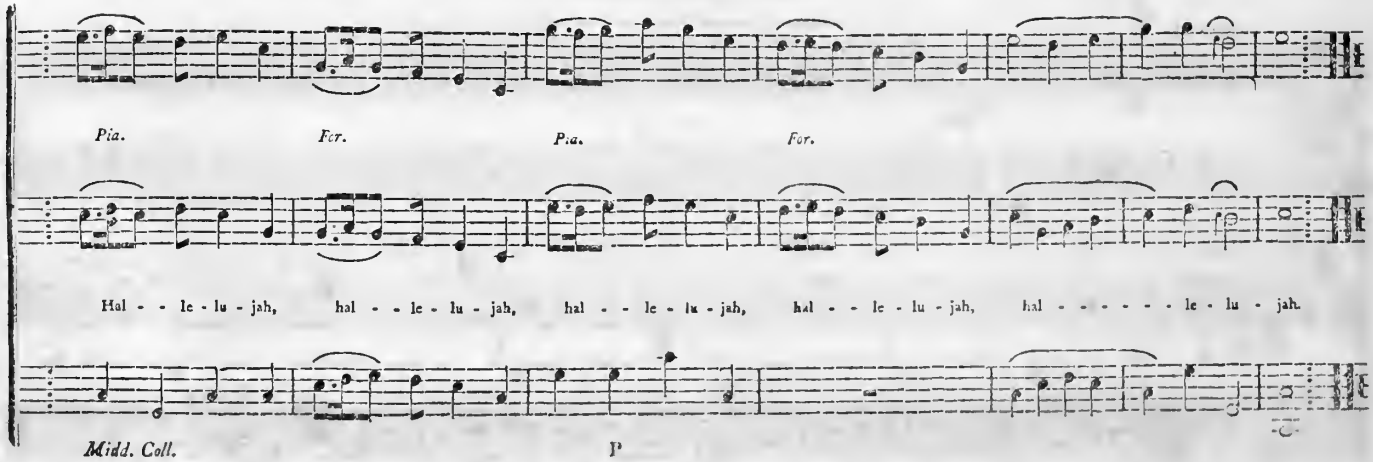
M. Madan.




To bless thy chosen race, In mercy, Lord, incline, And cause the brightness of thy face On all thy saints to shine.
AIR.

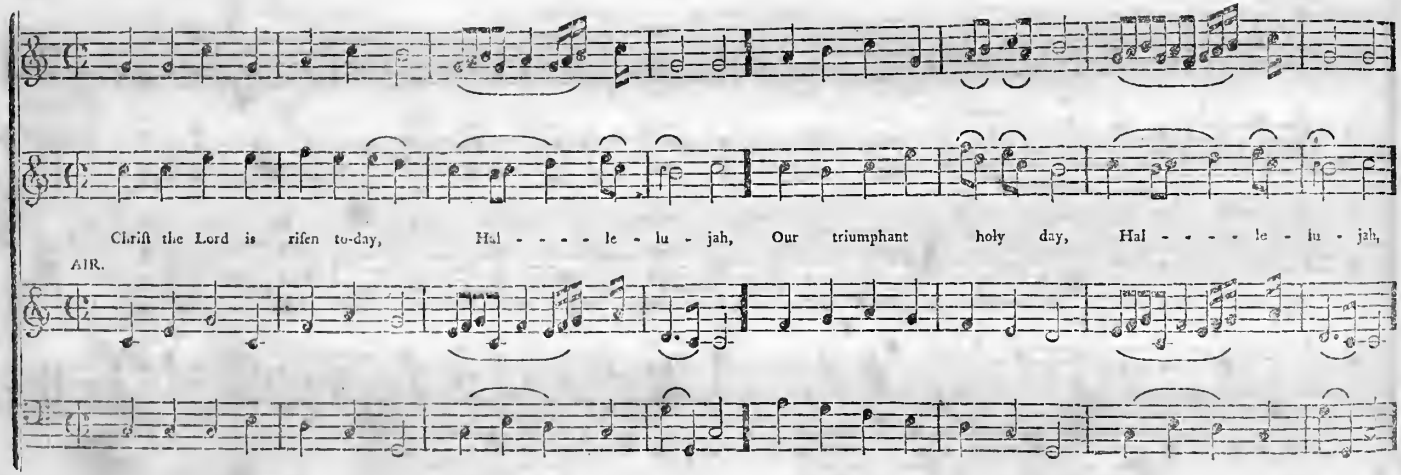
Ps. 34, Dr. W. WELLS ROW. L. M. *Abbington's Coll.*

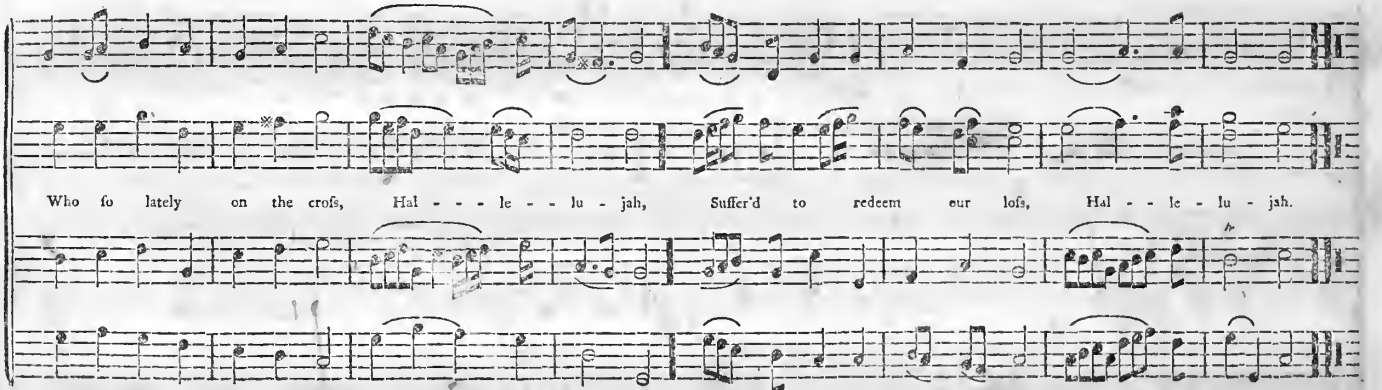



Pia.
For.
Pia.
For.
Hal - - le - lu - jah, hal - - le - lu - jah, hal - - le - lu - jah, hal - - le - lu - jah, hal - - - - - - le - lu - jah.
Midd. Coll.
P

A HYMN FOR EASTER DAY. 7s.

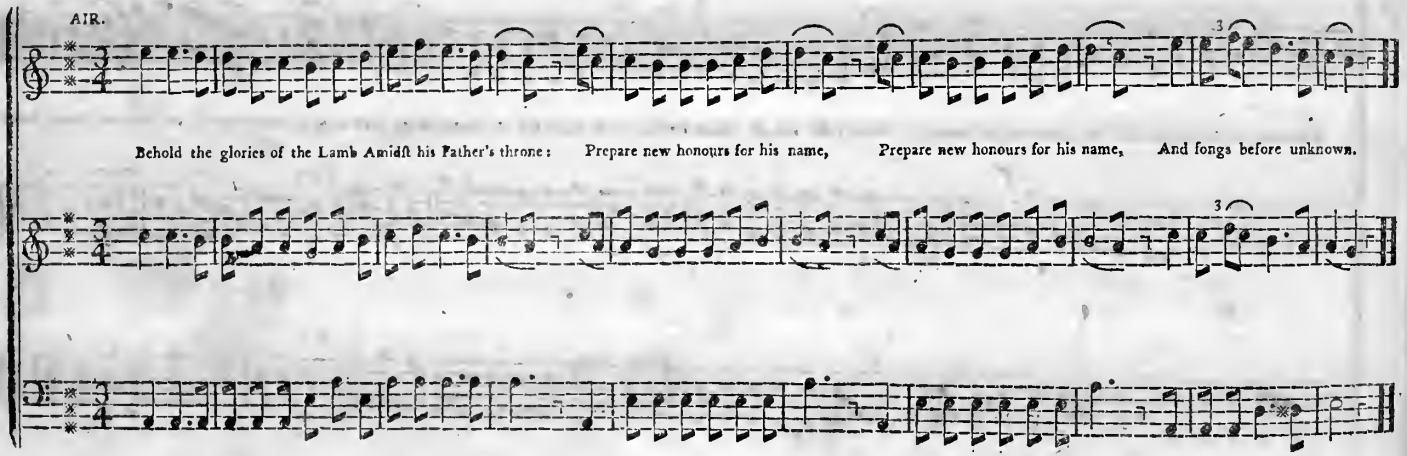
DR. WORGAN.

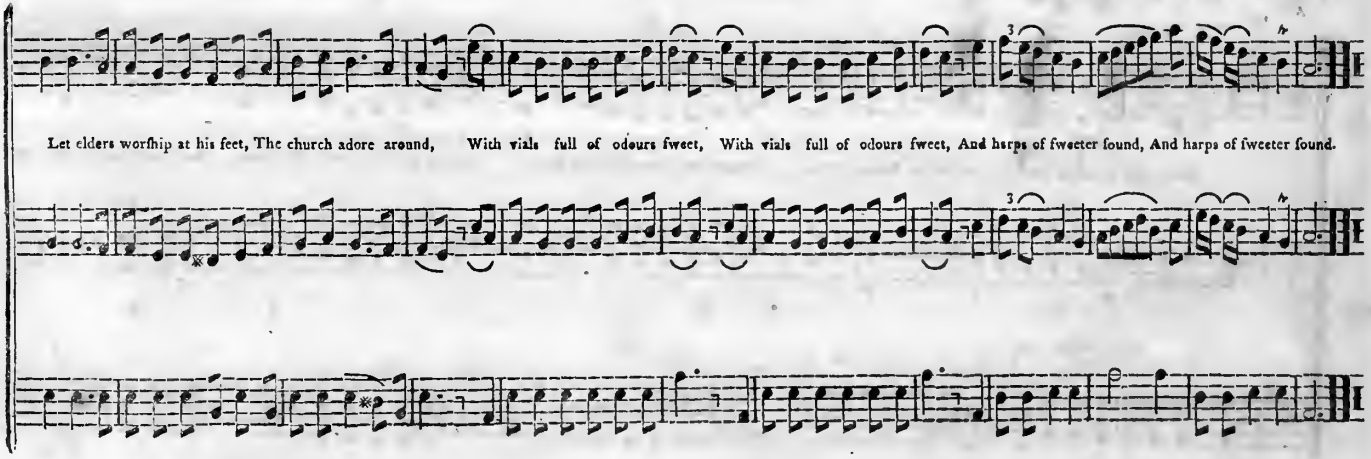




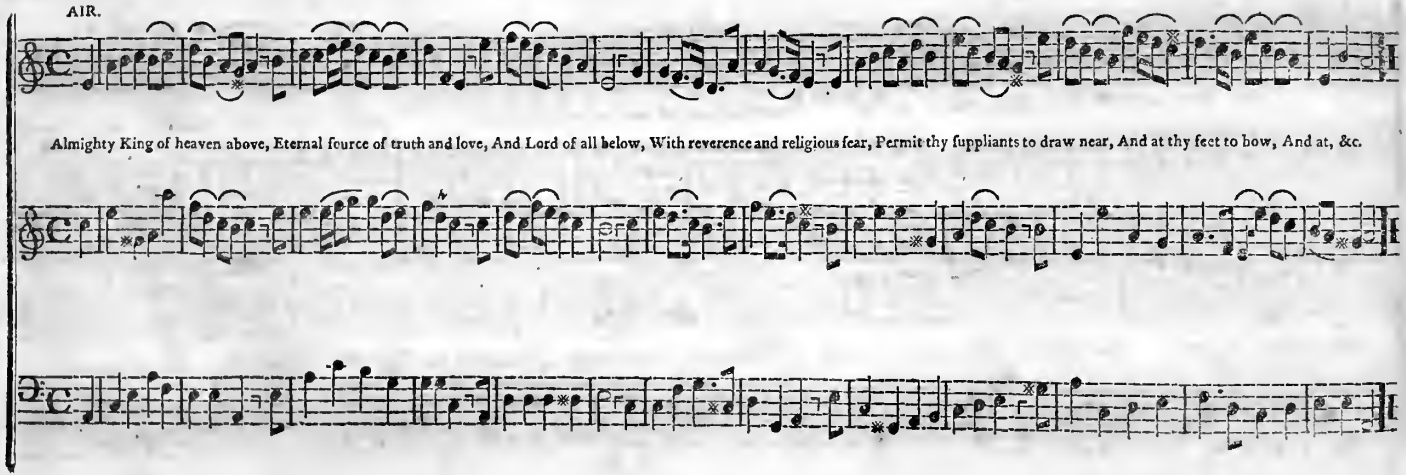
2 Hymns of praises let us sing,
Unto Christ our heavenly King,
Who endur'd the cross and grave,
Sinners to redeem and save,
Hallelujah.
Hallelujah.
Hallelujah.
Hallelujah.

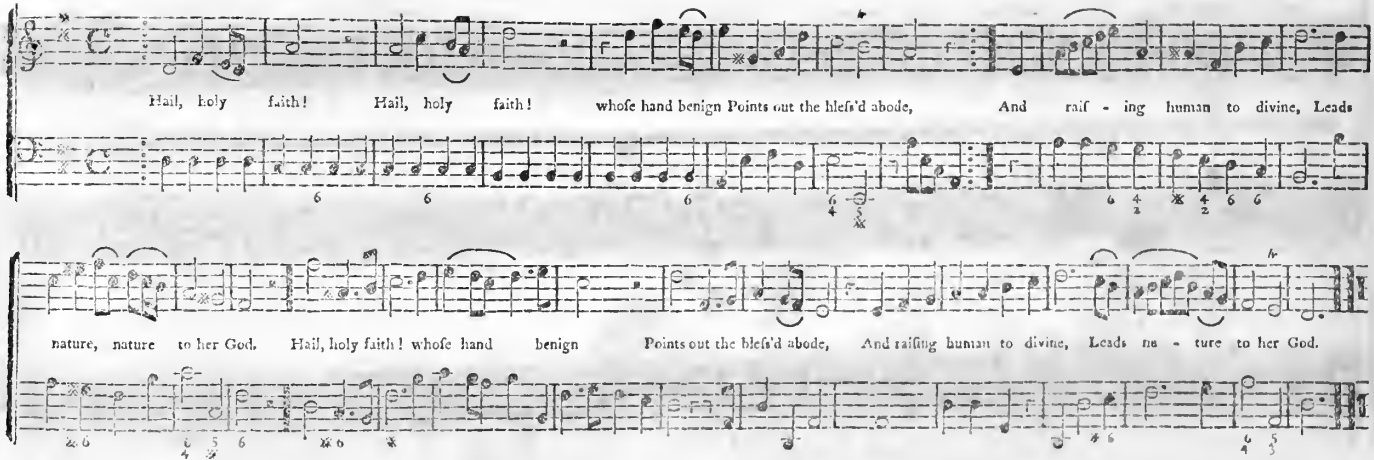
3 But the pains which he endur'd,
Our salvation has procur'd,
Now he reigns above the sky,
Where the angels ever cry,
Hallelujah.
Hallelujah.
Hallelujah.
Hallelujah.

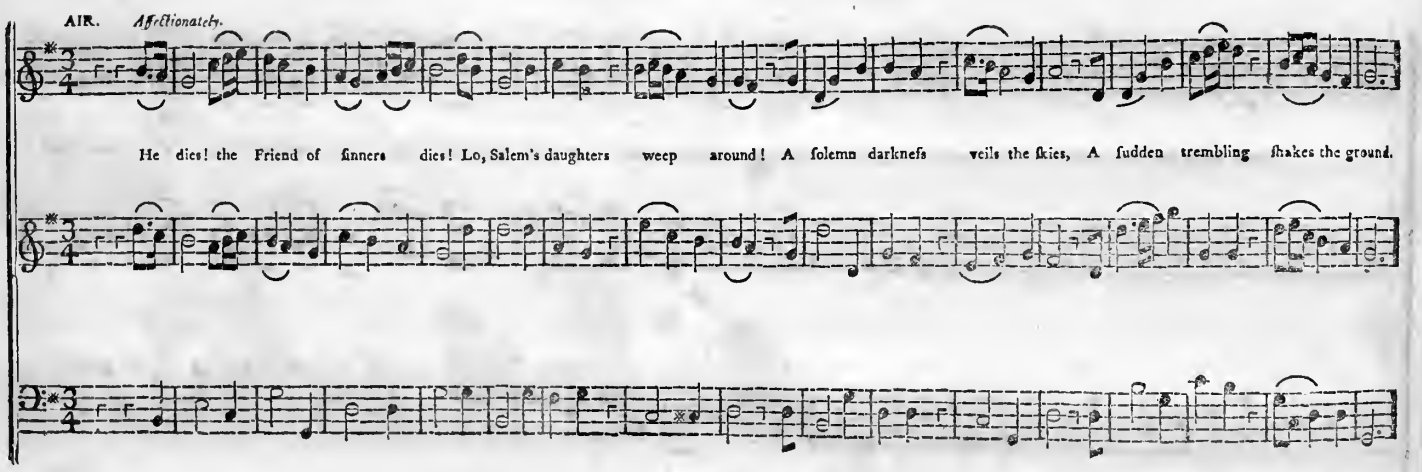

AIR.
Behold the glories of the Lamb Amidst his Father's throne: Prepare new honours for his name, Prepare new honours for his name, And songs before unknown.

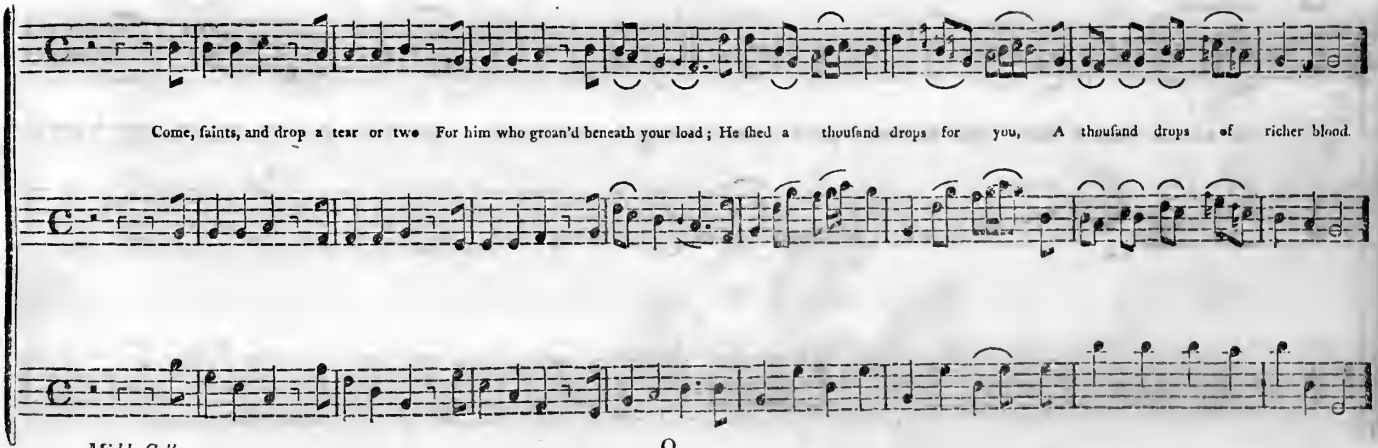

Let elders worſhip at his feet, The church adore around, With vials full of odours ſweet, With vials full of odours ſweet, And harps of ſweeter ſound, And harps of ſweeter ſound.

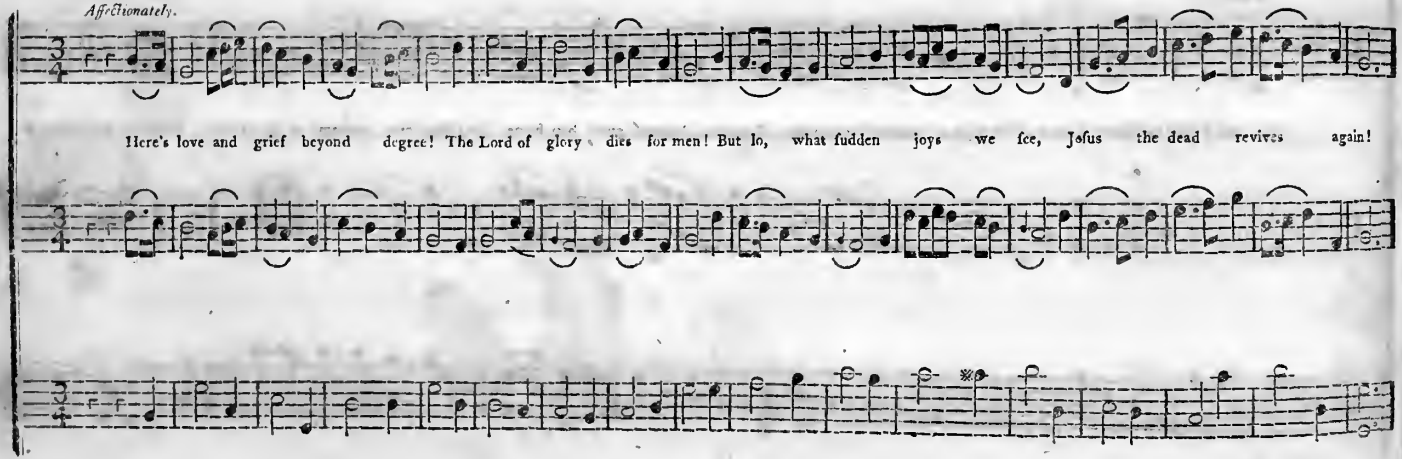
AIR.


Almighty King of heaven above, Eternal fource of truth and love, And Lord of all below, With reverence and religious fear, Permit thy fuppliants to draw near, And at thy feet to bow, And at, &c.


Hail, holy faith! Hail, holy faith! whose hand benign Points out the bless'd abode, And rais - ing human to divine, Leads
nature, nature to her God. Hail, holy faith! whose hand benign Points out the bless'd abode, And raising human to divine, Leads na - ture to her God.

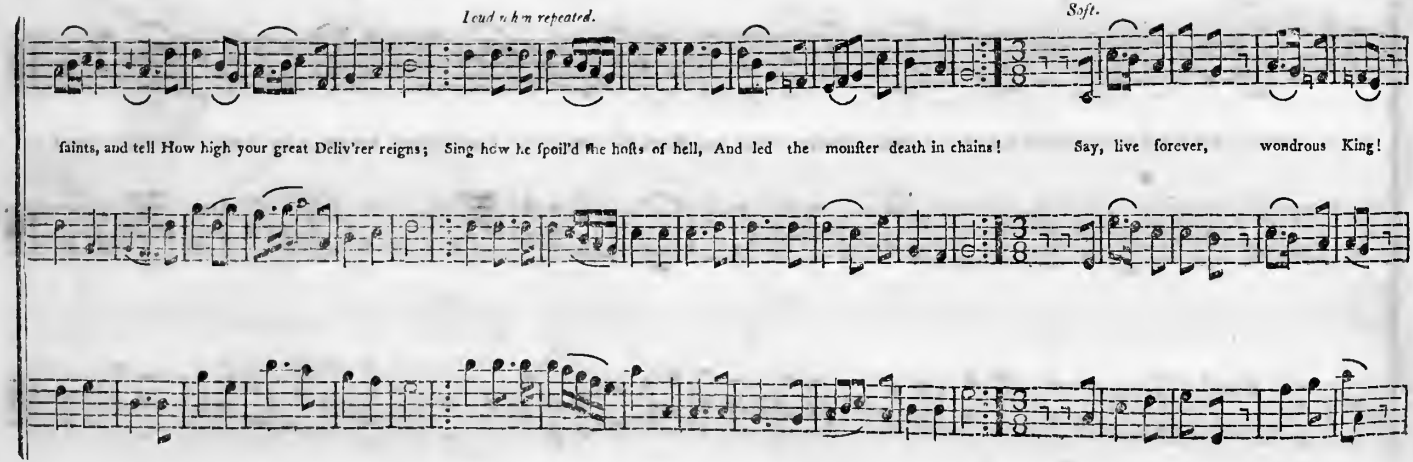

AIR. Affectionately.
He dies! the Friend of ſinners dies! Lo, Salem's daughters weep around! A ſolemn darkneſs veils the ſkies, A ſudden trembling ſhakes the ground.

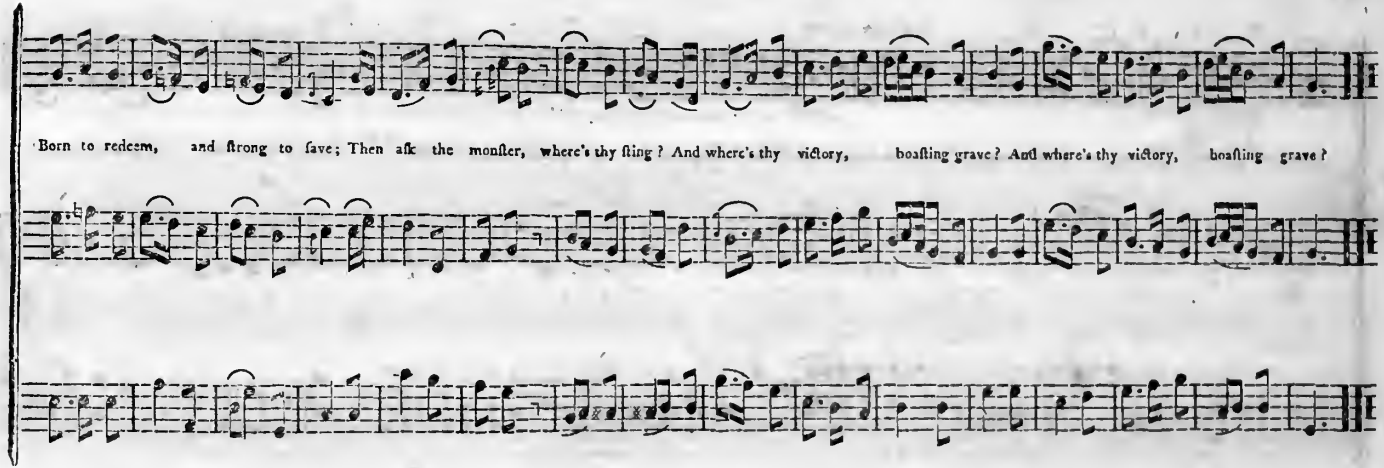

Come, ſaints, and drop a tear or two For him who groan'd beneath your load; He ſhed a thouſand drops for you, A thouſand drops of richer blood.


Affectionately.
Here's love and grief beyond degree! The Lord of glory dies for men! But lo, what sudden joys we see, Jesus the dead revives again!

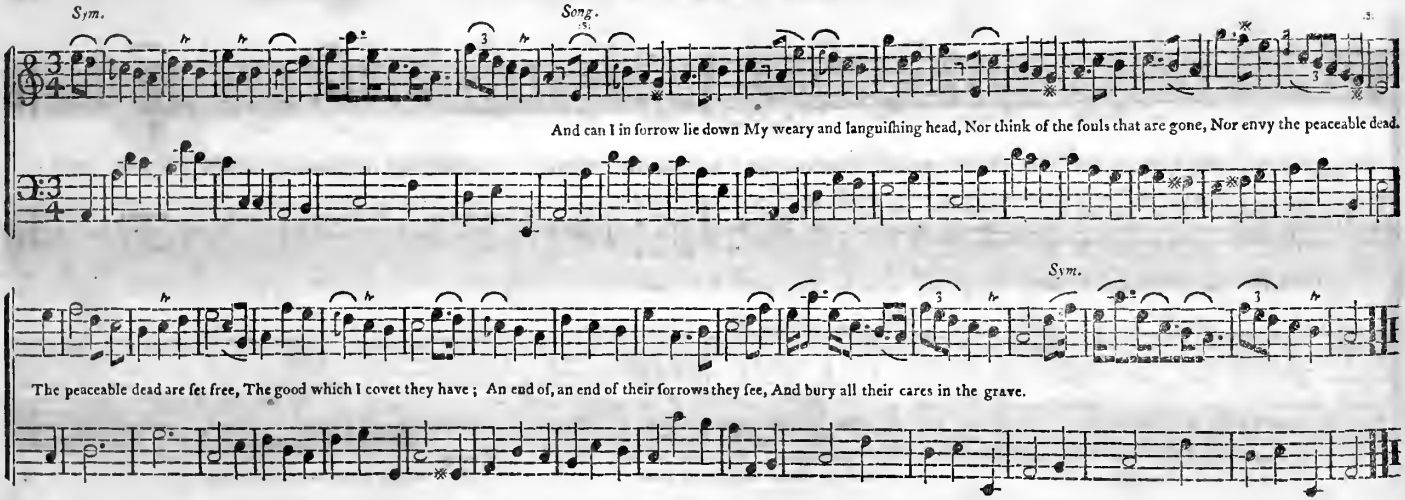
Lively. *Lively and soft.*

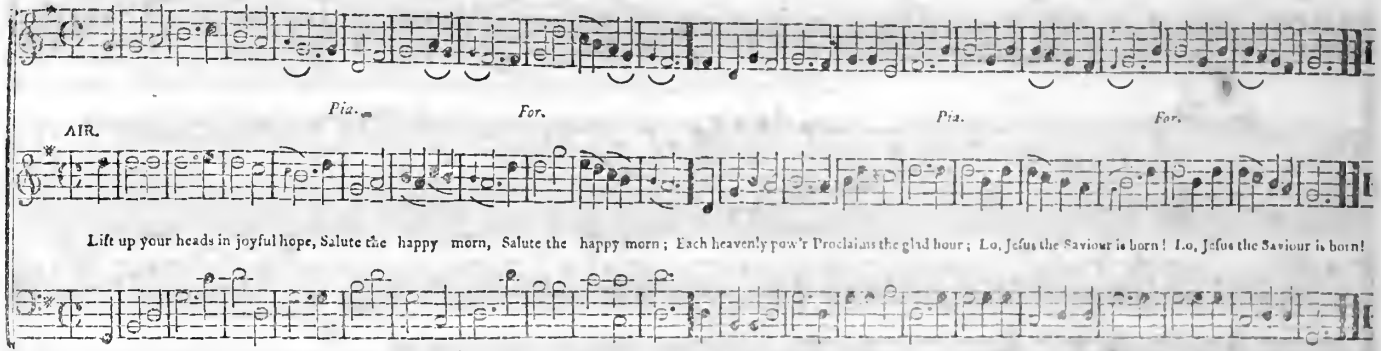
The rising God forsakes the tomb; The tomb in vain forbids his rise: Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye


Loud when repeated.
Soft.
saints, and tell How high your great Deliv'rer reigns; Sing how he spoil'd the hosts of hell, And led the monster death in chains! Say, live forever, wondrous King!


Born to redeem, and ſtrong to ſave; Then aſk the monſter, where's thy ſting? And where's thy victory, boaſting grave? And where's thy victory, boaſting grave?

AT LYING DOWN. 8s.

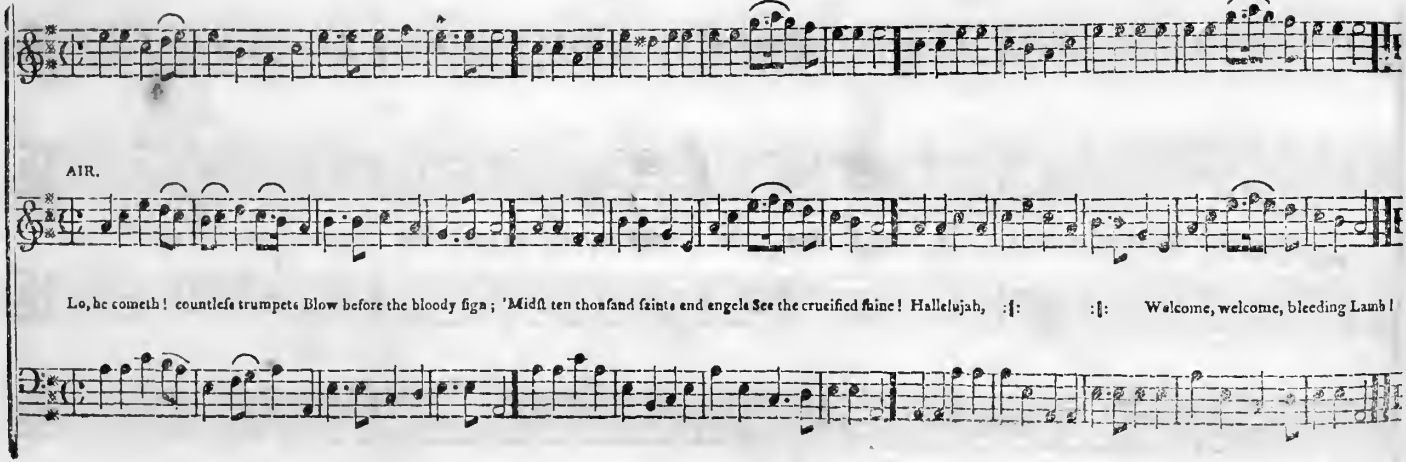


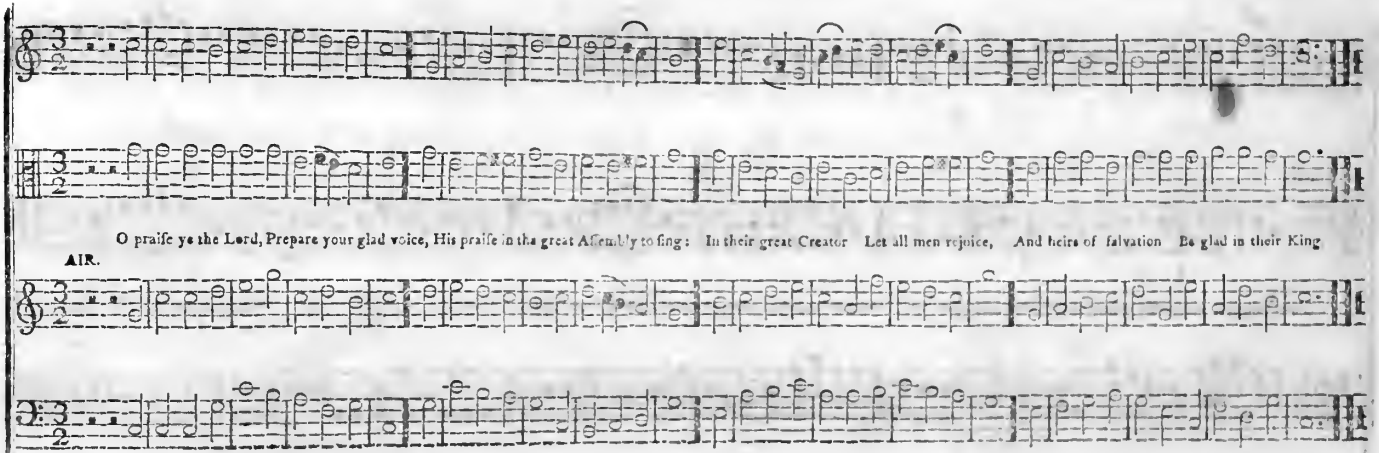


2 All glory be to God on high,
To him all praise is due:
The promise is seal'd, The Saviour reveal'd,
And proves that the record is true.

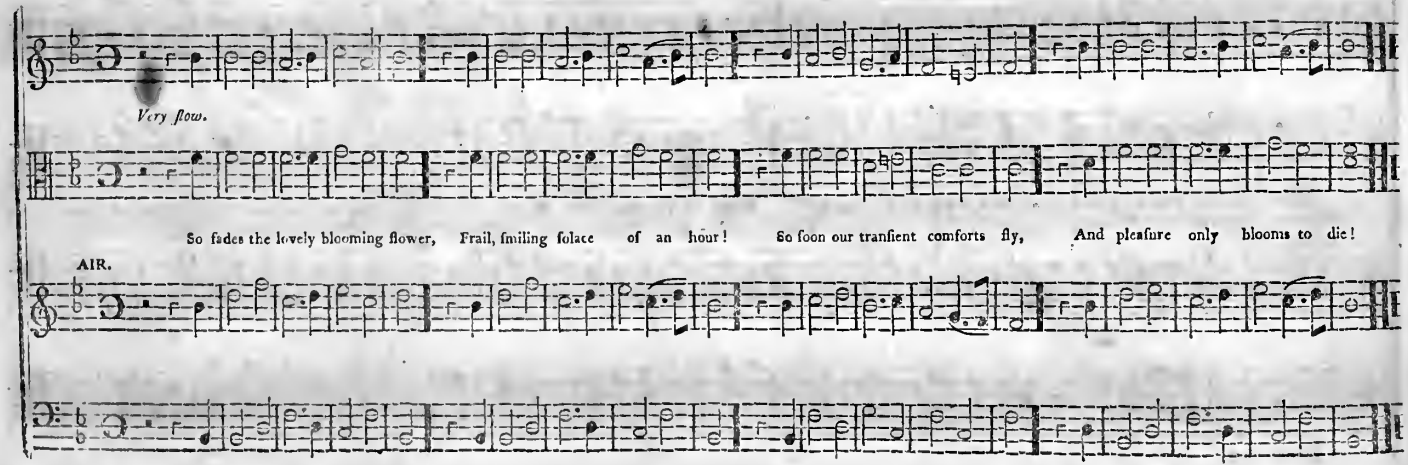
3 Let joy around like rivers flow,
Flow on, and still increase;
Messiah is come To ransom his own,
And heaven and earth are at peace.

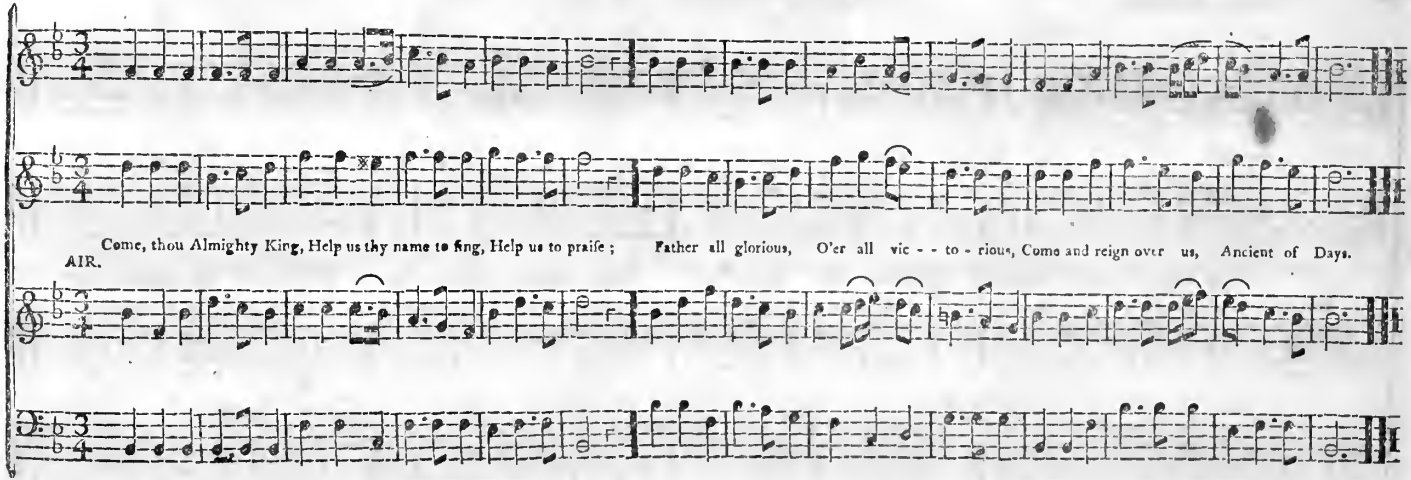
4 Then let us join the heavens above,
Where hymning seraphs sing;
Join all the glad pow'rs, For their Lord is ours,
Our Prophet, our Priest, and our King.

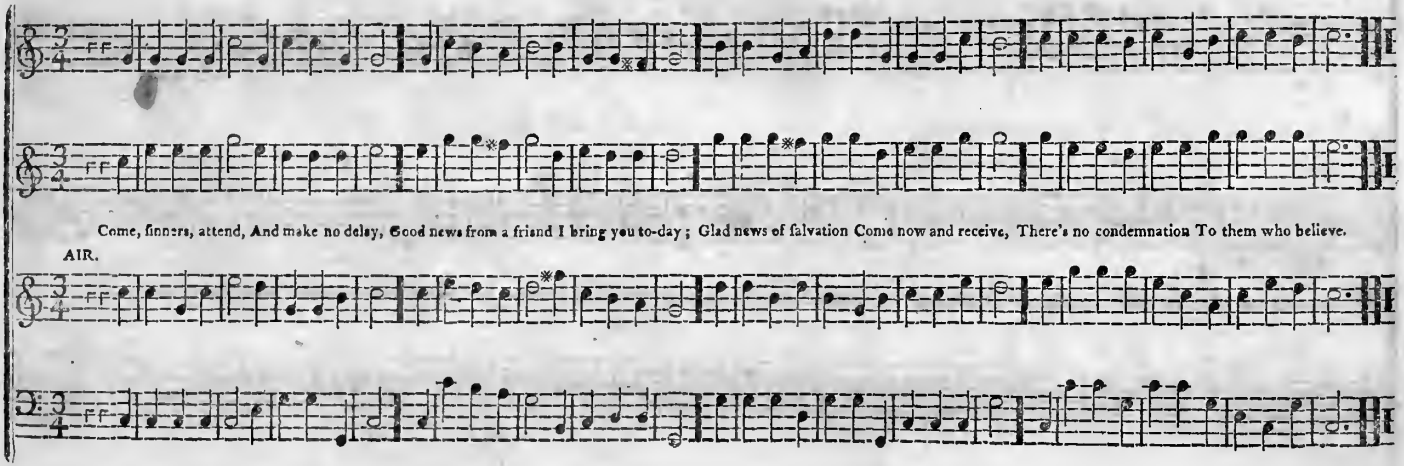

AIR.
Lo, he cometh! countlefs trumpets Blow before the bloody fign; 'Midft ten thonfand faints and angels See the crucified fhine! Hallelujah, :|: :|: Welcome, welcome, bleeding Lamb!

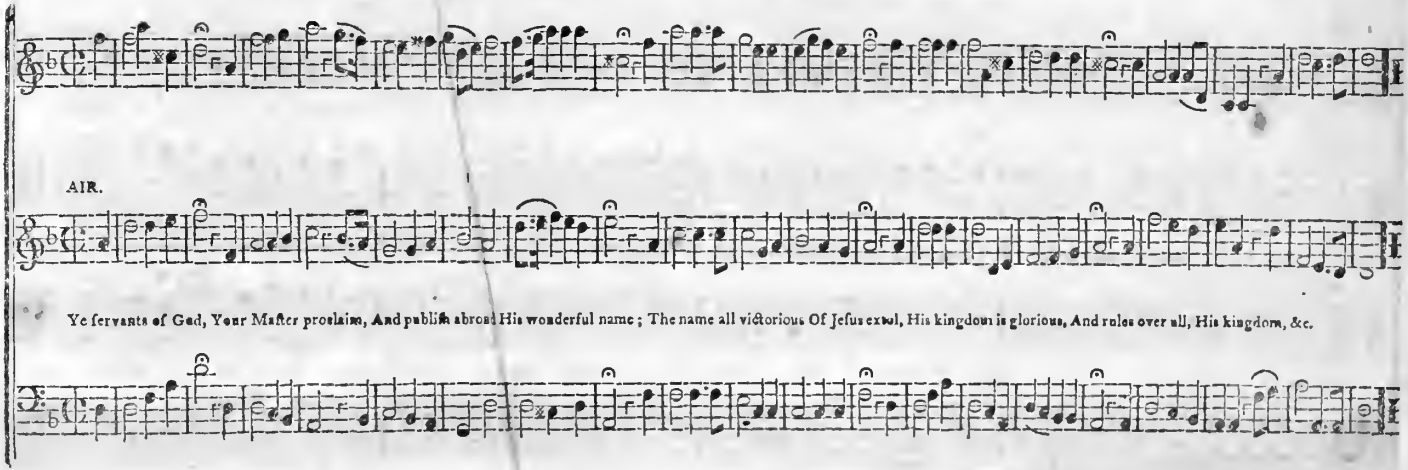

O praiſe ye the Lord, Prepare your glad voice, His praiſe in the great Aſſembly to ſing: In their great Creator Let all men rejoice, And heirs of ſalvation Be glad in their King
AIR.

Midd. Cell. R


Very slow.
So fades the lovely blooming flower, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die!
AIR.


Come, thou Almighty King, Help us thy name to sing, Help us to praise ; Father all glorious, O'er all vic - - to - rious, Come and reign over us, Ancient of Days.
AIR.


Come, sinners, attend, And make no delay, Good news from a friend I bring you to-day; Glad news of salvation Come now and receive, There's no condemnation To them who believe.
AIR.


AIR.
Ye servants of God, Your Master proclaim, And publish abroad His wonderful name; The name all victorious Of Jesus extol, His kingdom is glorious, And rules over all, His kingdom, &c.

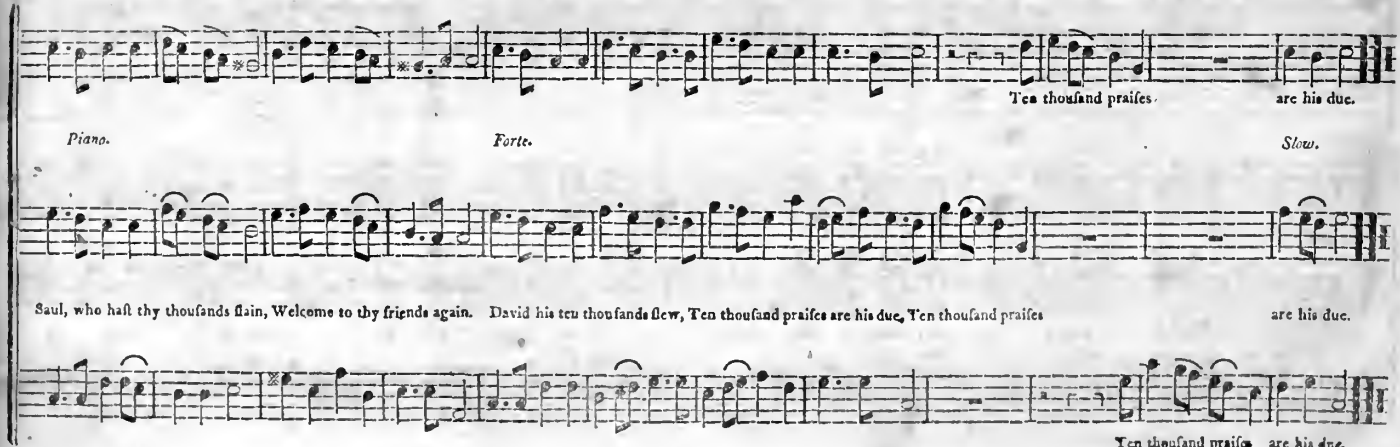
A SONG FROM HANDEL'S ORATORIO OF SAUL.

Recitative.

Already see the daughters of the land, In joyful dance, with instruments of music, Come to congratulate the victory.

AIR.

Welcome, welcome, mighty King, Welcome, all who conquest bring; Welcome, David, war-like boy, Author of our present joy.


Ten thousand praises are his due.
Piano.
Forte.
Slow.
Saul, who hast thy thousands slain, Welcome to thy friends again. David his ten thousands slew, Ten thousand praises are his due, Ten thousand praises are his due.
Ten thousand praises are his due.

I N D E X.